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Orison of the Passion  
Rolle, Richard.

# Meditations on the Life and Passion of Christ

FROM

BRITISH MUSEUM ADDIT. MS. 11307

A DISSERTATION PRESENTED TO THE FACULTY OF BRYN  
MAWR COLLEGE IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF DOCTOR  
OF PHILOSOPHY APRIL 1917

BY

CHARLOTTE D'EVELYN



PRINTED BY

RICHARD CLAY & SONS, LTD.

BUNGAY, SUFFOLK

1921



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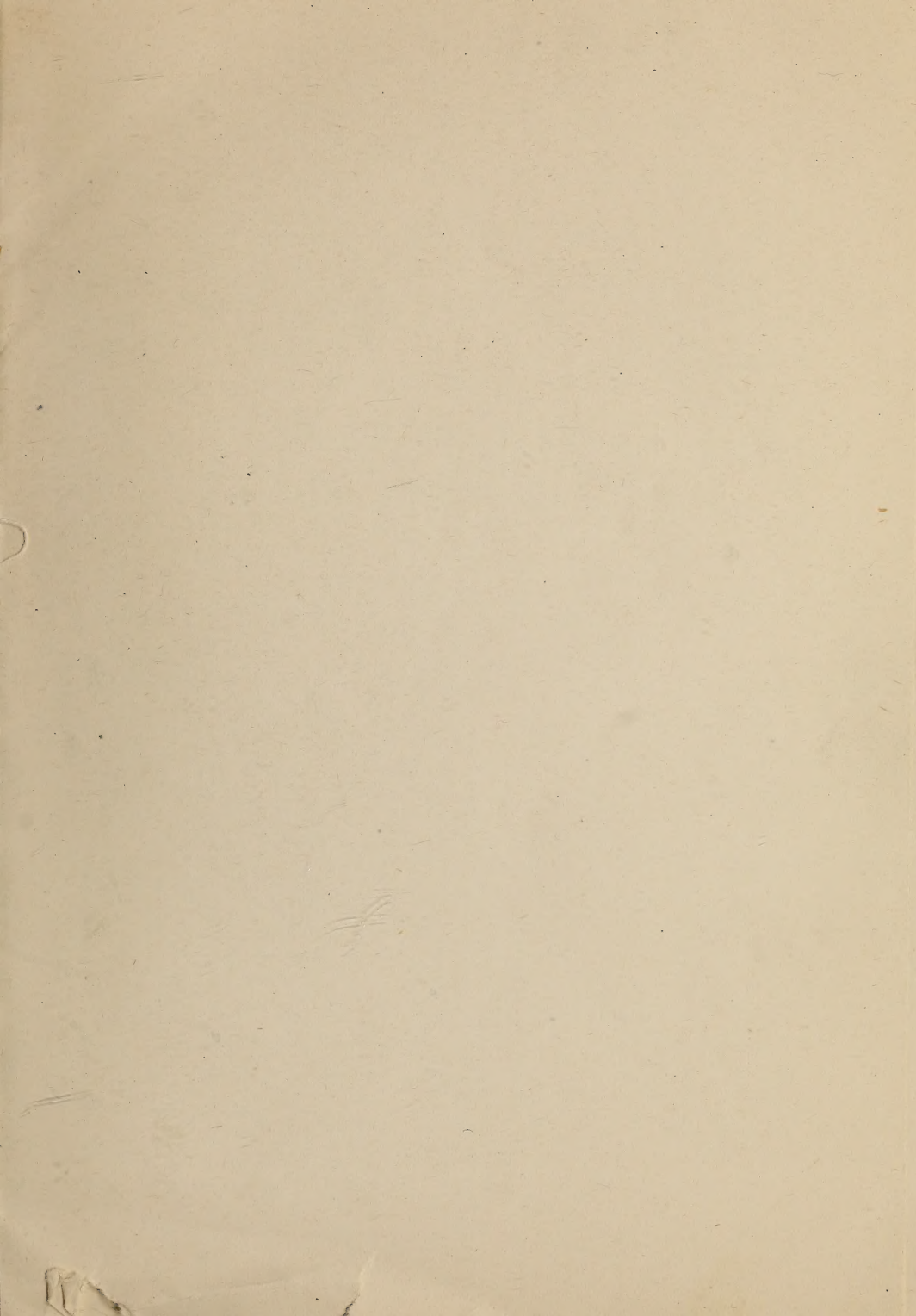
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## PREFACE

THE following edition of the *Meditations on the Life and Passion of Christ*, practically in its present form, was presented to the Faculty of Bryn Mawr College in April, 1917, in partial fulfilment of the requirements for the degree of Doctor of Philosophy. The MS., the unique copy of the poem, was called to my attention by Professor Carleton Brown of the University of Minnesota, at whose suggestion the present study was undertaken. I am glad to record my sincere thanks to Professor Brown for his assistance in this study, and for his kindness in reading the proof sheets. To Professor Howard Rollin Patch of Smith College, under whose supervision the dissertation was finished, I am indebted for helpful suggestions.

This edition of the *Meditations* also appears as Volume 158 of the publications of the Early English Text Society.

C. D'E.

South Hadley, Mass.,  
March, 1920.





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# INTRODUCTION

## I. THE MS. AND ITS DIALECT

### 1. INTRODUCTORY

THE poem which is printed for the first time in the following pages might be described briefly as a compendium of the lyric themes of Middle English religious poetry. One may find within it passages representing the hymn of praise in honour of the Virgin (vv. 79 f.), and the prayer asking for her intercession (vv. 2162 f.); or, again, meditations on the incidents of the Passion expressed in simple, devout language (vv. 489 f. and 1527 f.), or elaborated into series of rhetorical conceits (vv. 1829 f.). There are many passages typical of the lyric of love-longing (vv. 683 f., 807 f., and 1289 f.), and even the moral ballade is represented in substance in lines on the transitoriness of human life (vv. 2187 f.). These themes all grow out of the poet's contemplation of different incidents of the life of Christ; hence the poem has been given the title, *Meditations on the Life and Passion of Christ*.<sup>1</sup>

The poem is a fairly late production. The appearance in this text of passages from Richard Rolle<sup>2</sup> establishes the probable *terminus a quo* of its composition. Rolle died in 1349; it is not likely, therefore, that the *Meditations* was composed very long before the middle of the fourteenth century, and perhaps more likely that it belongs to the second half of that century. Furthermore, the poet makes use of another poem, *An Orison of the Passion*,<sup>3</sup> which is not found in

<sup>1</sup> There is no title in the MS. The poem might be appropriately called *A Praising of Christ and the Virgin* in the manner of a somewhat similar meditation in prose, *A Talkyng of the Love of God* (printed by Horstmann, *Richard Rolle of Hampole*, London, 1895, II, p. 345 f.). The poet always speaks of his work as a *praising*; as for instance in his opening lines, addressed to Christ (v. 3): *Of þe I make þis prayssyng*; and in the closing lines, spoken to Mary (v. 2248): *Wiþ þis preysyng I þe grete*. The title chosen, however, has the advantage of giving a more definite idea of the contents of the poem.

<sup>2</sup> See p. xxvii below.

<sup>3</sup> See p. xxiv below, and the Appendix.



MSS. earlier than the second half of the same century, a fact which gives another bit of evidence for assigning the *Meditations* to that period. The *terminus ad quem* is the first half of the fifteenth century, the date of the only MS. in which the *Meditations* is preserved.<sup>1</sup> There is no evidence, so far discovered, upon which a more definite date can be established.

The *Meditations*, as we have suggested, is not a single poem, but a collection of lyric themes loosely bound together. The material of some of these distinct passages is not new; it has been incorporated into the present text with little or no change, from other writings, both Latin and English. These borrowings, wherever they have been detected, are discussed in the following pages, as indications of the author's literary affiliations. His work, in spite of such borrowings, is essentially original, and in some of its passages stands comparison with the best lyric expression of Middle English literature.

## 2. THE MANUSCRIPT

The *Meditations* is preserved in one MS., Brit. Mus. Addit. 11307, a vellum octavo dating from the first half of the fifteenth century.<sup>2</sup> The poem in question, which is the first article in the MS., covers folios 7a-87b, and is interleaved with a modern transcription made by Joseph Haslewood in the early years of the nineteenth century. His title—the poem has none in the MS.—reads, *On the Birth, Death and Resurrection of Our Savior*. The poem numbers 2254 lines, not 2252, as the catalogue states. The MS. is neatly written, with a few capitals in red and the first letters of each line stroked in red. Occasionally paragraph divisions are indicated by a red mark, but otherwise there is no break in the text. Two other religious poems, *The Charter of Christ*,<sup>3</sup> and *The Dialogue between the Virgin and St. Bernard*,<sup>4</sup> complete the contents of this MS.<sup>5</sup>

<sup>1</sup> See the following section.

<sup>2</sup> See *List of the Add. to the MSS. in the Brit. Mus. in the Years 1836-1840*, London, 1843, p. 2, of additions for 1838. The catalogue gives the fifteenth century as the date of the MS.; a pencilled note signed F.M. dates it "in the reign of Henry the Sixth or perhaps earlier." See M. C. Spalding, *Middle English Charters of Christ*, Bryn Mawr, 1914, p. xxx, where the date is given as the first half of the fifteenth century on the authority of Sir George Warner.

<sup>3</sup> Printed by Miss Spalding, *op. cit.*, p. 18 f.

<sup>4</sup> See E.E.T.S. o. s. 98, p. 297 for the same poem printed from the Vernon MS.

<sup>5</sup> Haslewood adds in an Appendix transcriptions of four other poems, and a glossarial index; see Carleton Brown, *A Register of Middle English Religious and Didactic Verse*, Oxford, 1916, I, p. 392.

## 3. DIALECT

The dialect of MS. Addit. 11307 is clearly south Midland. Its variations from normal Midland forms usually show Southern influence,<sup>1</sup> while Northern colouring is rare. There is no decisive evidence, however, for determining whether the dialect is of the east or the west part of the south Midland.<sup>2</sup>

As a scribal peculiarity should be noted the extensive use of *on* for the usual *en* in final unaccented syllables. *On* appears as the ending of the infinitive (see *prayson* 8, *tellon* 83, *falwon* 110), as the ending of the third person plural, present, and preterite (see *shulon* 110, *clepon* 543, *knelon* 1048, *eton* 260), and as the ending of the past participles of strong verbs (see *comon* 143, *fallon* 289, *writon* 329). Another peculiarity, which appears only rarely, however, is the form *maud(e)* used for *maid* and *made* (see 9, 16, 262, 1693, 1796). Again, in several words *i* has been written for *g* or *3*; as in *scories* 634, 1392, 1553, 1750, for *scorges*, which appears in this latter spelling only twice, 528, 1339. *Charied*, 989, is evidently intended for *charged*, and *chanyeth*, 1746, with *y* instead of *i*, for *changeth*. *p* and *d* are frequently interchanged (see *peth* for *deth* 823 and *pet* for *dep* 371; *clodep* for *cloped* 940; *prynk* for *drynk* 995; *de* for *pe* 922; *suffred* for *suffrep* 319; *defes* for *pefes* 1792).<sup>3</sup> Otherwise the spellings in this MS. are not unusually inconsistent or careless.

That the dialect of this MS. is south Midland, as stated above, will be evident from the results of the following tests. Several of the applied tests do not distinguish the Midland definitely from the Southern dialect, but such tests serve at least to show the absence of Northern characteristics, and to strengthen the evidence furnished by the definite Midland tests.<sup>4</sup>

1. O.E. *ā* 7 *ō* in the Midland and South; *no* 8; *holy gost* 14; *so*

<sup>1</sup> See forms cited under Nos. 4, 7, 8, 10, 15, below.

<sup>2</sup> West Midland use of *u* in unaccented end syllables appears in two words, in *nakud* 1517; and in *lengur* 220, in which the *u* may be doubtful, since it is indicated only by a curl. See Morsbach, *Mittelenglische Grammatik*, Halle, 1896, p. 15. In *The Charter of Christ* preserved in this MS. (see notes 2 and 3, p. x), three examples of this usage occur; *nakud* 90, *selus* 135, *helud* 160. These forms suggest slight west Midland influence. Again, the Southern influence most noticeable in our text is that of the south-west (see test No. 4), so that the dialect shows a slight leaning towards the west of the south Midland district.

<sup>3</sup> See in *The Charter of Christ*, *pronke* for *dronke* 166, *par* for *dar* 212; this continued confusion of *p* and *d* suggests that these forms are due to the scribe rather than to the MS. he was copying; unless, indeed, these two poems were both taken from a MS. in which this confusion already existed.

<sup>4</sup> Lists of dialectical distinctions are given in Morsbach, *Gram.*, p. 13f. and in Kaluza, *Hist. Gram. der engl. Sprache*, 2nd part, Berlin, 1901, p. 12f.

22; *more* 43; *wroth* 135; *bon* 286; *wot* 333; *hol* 408; *rore* 518; *po* 602; *mon* 612; *lore* 679; *tokenynge* 713; *wrot* 883; *clopes* 964; *fo* 1378. An exception occurs in *stan* used in the compound *stan-naked* 1762. This may be merely a scribal error, perhaps occasioned by the immediately preceding *stand*. In *namore* 1280, 2050, and in the indefinite article *an* 781, etc., the unaccented *a* has been shortened; in *halwen* 1779, the following consonant group has shortened the vowel.<sup>1</sup>

In the case of O.E. *ā* + *w, g*, the MS. shows variation between *a* and *o*; in rime *law: gnawe* 213; *y:lawe: ysawe* 251; *lawes: felawes* 1793; *i-knowe: crowe* 757; *lowe: knowe* 1267; *prowe: rowe* 269; and within the line, *drawen* 1021; *drawe* 380; *snow* 758; *knowyn* 1008; *saule* 220, 1642, and *soules* 234. The form *slayn* (see 280, 288, 903, etc.) is found more frequently within the line than the *slawe(n)* forms used in rime.<sup>2</sup>

2. W.S. *æ* (from Germanic *ā*) before *r* gives *a* in the North, *o* and *e* in the Midland, and *e* in the South: *were* 13, 15, 25, etc.; *per(e)* 106, 114, 147, 192, etc.; *where* 142, 249, etc.; *er* 320; *ber(e)* 746, 838, 860; *bere* (2nd sing. pret.) 682. The single exception is *whar-to* 1689. There are no examples of Midland *ō* developed from Northern *ā*, so that here again the MS. shows closer connection with the South than with the North. With one exception, this *e* rimes only with *ē*; *dere: were* 973; *spere: were* 1577; *cler<sup>3</sup>: per* 1101; *ber: maner* 745; *chere: were* 1933. The exception, a rime with *ē*, is *pere: erē* 241.

3. W.S. *ea* before *ld* appears as *ā* in the North, *ō* in the Midland and in the South, with the exception of Kent, which has *ē: holden* 248; *folde* 645; *colde* 646, 1183; *hundredfold* 1184; *olde* 1253, 1736; *tolden* 1739; *sold* 1472; *bold* 2074. No exceptions to Midland usage appear.

4. O.E. *ȳ* 7 *ī* (*y*) in the North and Midland, *ǣ* in the South-west, *ē* in Kent. This MS. shows all three forms, sometimes for the same word.

(a) with *i (y)*: *clipte* 153; *myrthes* 164, *myrpe* 971; *stydefast* 317; *kisseth* 391; *sinne* 430; *hiddon* 454; *pinketh* 559; *fulfilt* 867; *fyr* 869; *fir* 1321; *litel*, *lytel* 889, 495, 394; *micel* 968; *mykel* 22, 49;

<sup>1</sup> See Kaluza, *Gram.*, p. 24, § 210 b.

<sup>2</sup> The *aw, au* forms are cited as Northern and Kentish: see Morsbach, *Gram.*, p. 13, No. 3, and p. 22, No. 3; Kaluza, *Gram.* p. 12, § 204. l. Since our MS. belongs to the south rather than to the north Midland, it is probably influenced by the Kent *sh* rather than by the Northern *aw* forms.

<sup>3</sup> For the sound of *e* in romance words, see Kaluza, *Gram.*, p. 62, § 237.



*myrie* 972, 1773; *gylt* 1253; *gilt* 1872; *hidynge* 1401; *prist* 1782; *zit* 889.

(b) with *e*: *dede* (3rd sing. pret: this is the only form used), 104, 504, etc.; *keste* 153; *wercheth* 334; *lesteneþ* 889; *werse* 1212, 1810; *ferste* 1261; *leste* 1580; *werkes* 1809; *helle* 1843; *helles* 1844; *stedefast* 2064; *zet* 1129, 1374.

(c) with *u*: *forthfulle* 7; *mukel* 293, 1498, etc; *machel* 2135; *burde* 166; *hud* 456, 1772; *muhe* 664, 1554, etc.; *such* 873, 1531; *purst* 996; *apurst* 1576, 1781; *murpe* 1071; *ykuste* 1179; *put* 1255, 1842; *shut* 1841; *gurd* 1321; *pruste* 1579; *brunye* 1591; *stude* 1601; *chuppyng* 1645; *kussyng* 1645; *fulpe* 2025; *ykud* 2163; *yhud* 2164; *zut* 1787.

The following words in the above lists show the three forms: *stydefast*, *stedefast*, *stude*; *kisseth*, *keste*, *ykusted*; *zit*, *zet*, *zut*. This intermixture with normal Midland forms, of *e* and *u* forms which suggest Kentish and south-western influence respectively, could occur most easily in the south Midland. London documents, for instance, show a similar variation of *i*, *u*, *e*, for O.E. *ȳ*.<sup>1</sup>

5. O.E. palatal *c* remains in the North as *c(k)*, but becomes *ch* in the Midland and the South; *wercheth* 334; *worchest* 835; *iche* 451; *uche* 2117; *lich* 483, 754, 895, etc.; *swich* 855, 2010; *such* 2054, 2098; *michel* 968; *machel* 2135; *quenche* 996; *wrecches* 1139; *ec'he* 1679. Exceptions are frequent: *penke* 831, 891; *ek* 885; *lyk* 639, 894, 1669; *wirkep* 789; *mikel* 2157; *ilke* 2175, 2233.

6. O.E. *hw* becomes *hu(qu)* in the North, *wh* or *w* in the Midland, and *w* in the South: *whan* 11, 75, etc.; *who* 104; *what* 126, 218, etc.; *where* 142, 249, etc.; *whi* 1831, etc.; *whil(e)* 295, 1066, etc.; *whom* 413, 1128. Forms with *w* only are fairly frequent: *wich* 111, 1902, 2112; *woso* 161; *weper* 675, 678; *wan(ne)* 820, 1758; *war* (whether) 1749; *wil* 1809; *wal* 1731. An inorganic *h* is added in *while* 2110. The pronoun *who* in its various forms usually appears without *w*:<sup>2</sup> *hos* 92; *hoso* 147, 345; *hose* 311, 1034; *ho* 1029.

7. The personal endings of the present indicative are definitely Midland: in the singular 1, *-e*; 2, *-est*, *-st*; 3, *-eth*, *-th*; in the plural *-e*, *-en*, *-on*.

(1) *make* 3; *speke* 125; *have* 267; *sey* 300; *se* 425, etc. *Hap*

<sup>1</sup> See Morsbach, *Über den Ursprung der Neuenglischen Schriftsprache*, Heilbronn, 1888, p. 38 f. and p. 41 f. For similar conditions in later documents see Lekebusch, *Die Londoner Urkundensprache von 1430-1500*, Halle, 1906, p. 13 f.

<sup>2</sup> See Kaluza, *Gram.*, p. 80, § 256 b.

in 810 takes its form from the relative *that* rather than from its antecedent, *I*.

(2) *shynest* 5; *lenest* 6; *hast* 8, 26, etc.; *gost* 99, 433; *stoppest* 241. In a few instances where the verb is followed directly by the personal pronoun or by a word beginning with a *p*, the final *t* has been dropped: *comes pou* 398; *has pou* 697, 767 (see *hastou* 1157). In one place *-es* is demanded by the rime, though *-est* is written: *rydest: sydes* 1593. This, being a unique case, is probably an indication of false accord due to the necessities of rime, rather than of the author's dialect.

(3) *crieth* 31; *hath* 35, 88, etc.; *hauep* 539, 982; *souketh* 32, 124; *shyneth* 80; *doth* 166, 226; *cometh* 389, etc. The following forms are irregular: *haht* 42; *fedeht* 45; *passet* 158; *taket* 787; *witnesset* 1939; *suffred* 319; *drynged* 650. The irregularities in these cases are probably to be explained as the results of scribal carelessness, not as examples of dialectical variations. Three instances of the Northern ending occur: *has* 102, *failes*, riming with *nailes*, 884, and *sais*, 122. Evidence in regard to the author's usage based on this rime would be offset by the rime *deth: slep* in 823-4 and 1369-70. Southern and south Midland forms in contract verbs occasionally appear:<sup>1</sup> *stant* 1380, 1386; *stand* 1762; *set* 1664; *bynt* 1224; *lyp* 1017; *zelt* 1798; *shent* 481.

(4) Plural forms: *blesse* 25; *drynke* 275; *loue* 305; *bynde* 413; *louon* 404; *sitton* 407; *maken* 476; *clepon* 543; *don* 1723. *Han* 202, 329, 455, etc., is the regular form, but *haue* is also found (see 2199, 2213, 2218). Both *ben* and *arn* are used, but *ben* the more frequently (*ben* 116, 119, 340, 417, etc.; *arn* 75, 333, 388, etc.). There is only one instance of a plural in *-eth*: *trauaylep* 335, which is probably influenced by the preceding relative *pat* or by the following imperative plural, *loketh*. The consistent use of *-e*, *-en* in the plural leaves no doubt that the dialect is Midland.

8. The infinitive appears both with and without final *n*. In rimes the *n* is usually dropped: *here* 7; *grete* 11; *loute* 76; *rore* 518; *spille* 534; *folde* 645; *wypstonde* 718; *bee* 282, etc. With the one exception *gropon* 2062, only the monosyllabic infinitives, *don(e)* 1494, 1867; *gon* 295, 1722; and *sene* 763, 893, etc., appear in rime with the final *n* retained. Within the line, however, the infinitive is used as frequently with *n* as without it: *ben* 4, etc.;

<sup>1</sup> See Kaluza, *Gram.*, p. 172, § 338.

*prayson* 8; *tellon* 83; *han* 137, etc.; *dion* 1152; *lion* 1162, etc.; beside forms without *n*; *prayse* 11; *feste* 34; *wexe* 39; *haue* 338, etc.; *fele* 362. In retaining the *n* of the infinitive in so many cases, the dialect of this MS. shows closer relation to the South and south Midland than to the North, where the *n* was dropped early.

9. Past participles of strong verbs usually retain the final *n*. The participles retaining *n* in rime, as in the case of infinitives, are as a rule monosyllables: *sene* 15, 311, 342, etc.; *born* 25, 142, 320, etc.; (*y*-, *a*-, *by*-) *gon(e)* 97, 178, 575, etc.; (*y*-) *don* 532, 915; (*y*-) *lorn* 551, 564, etc.; within the line, *born* 78, 321; *taken* 88; *bondon* 406; *fonden* 100; *slayn* 137, 280, etc.; *comon* 143; *seyn* 184; *fallon* 289; *smyton* 459, etc. Participles without *n* in rime are (*y*-) *drawe* 28, 2098; *gnawe* 214; *bore* 360; (*y*-) *bounde* 433, 813, etc.; *mysdo* 582, 1157; *ydo* 1338, etc. Within the line the only examples in the first five hundred lines are *bounde* 24; *ouercome* 228; *smyte* 462, 470; *bete* 462. This retention of *n* in the past participle is usually cited as a Northern characteristic.<sup>1</sup> One would expect in a MS. of the south Midland dialect a more general dropping of this *n*. The dialect of London, however, again shows a parallel usage. Morsbach<sup>2</sup> gives evidence indicating that while in the earlier London documents the past participle of strong verbs usually ends in *e*, in documents dating from the twenties of the fifteenth century, *en* is the prevalent ending.<sup>3</sup> Our MS., dating from the first half of the fifteenth century, would offer further confirmation of that result, for the south Midland district in general.

10. The O.E. *ge*- prefix of the past participle has been dropped as a general rule, though it still appears (as *i*, *y*.) in a fairly large number of cases: *wroght* 20; *born* 25, etc.; *cauth* 26; *drawe* 28; *likned* 79, etc.; *taken* 88; *dyght* 107, 183, etc.; *schewed* 142; *comon* 143; *hud* 456; with the prefix: *y-born* 129; *ydrawe* 251; *yslawe* 252; *ytake* 328; *ybounde* 411; *yset* 417; *yquyt* 2110; *ylud* 2164. Occasionally *a* takes the place of *y*: *agon* 178, 2133; *aqueynt* 1949. These forms with the prefix and without the final *n* (in the case of strong verbs), show again that the dialect of this MS. is coloured by the South rather than by the North.

11. In the preterite of strong verbs the vowel of the plural is

<sup>1</sup> See Morsbach, *Gram.*, p. 14, No. 19; Kaluza, *Gram.*, p. 13, No. 18, and p. 177.

<sup>2</sup> See Morsbach, *Shriftsprache*, p. 142 f.

<sup>3</sup> See Lekebusch, *op. cit.*, p. 133, who finds *(-e)n* the usual ending in the documents of 1430-1500.

commonly distinguished from that of the singular; *gonne* (on) 230, 256, 285, 1432 (sing. *gan* 39, 151, etc.); *ronne* (on) 635, 1430, 1480 (sing. *ran* 537); *shouon* 1558; *kemon*<sup>1</sup> 140, 535, 1475 (sing. *cam* 60, 61); *beden* 1580 (sing. *bad* 270). The second person sing. of the preterite regularly preserves the vowel of the plural: *gonne* 217 (3rd per. *gan* 39, etc.); *smyte* 358; *zeue* 196, *zef* 259 (3rd per. *zaf* 713); *bere* 682 (3rd per. *bar* 557). In the present tense of preteritive present verbs a similar distinction between vowels of the singular and plural is preserved: sing. *shal* 11, 130, etc.; pl. *shulle* (*shul*, *shullen*) 326, 303, 352, etc.; sing. *wot* 333, 1231, etc.; pl. *wite* 413. *May* on the other hand is used for both singular and plural. This careful distinction of vowels would indicate the southern part of the Midland district. In the North the vowel of the singular served for the plural as well.

12. Present participles have the ending *inge*, with three exceptions: *stynkynd* 1308, *brennend* 1958, and *feldand* 1308, the first a Southern, the second a Midland,<sup>2</sup> and the third, a Northern form.

13. The pronouns are Midland. The feminine singular nominative appears regularly as *sho* 82, 84, 85, 152, etc. The Southern *he* appears, perhaps as a scribal error, in 1667, for *sho* has been used in the preceding lines 1661, 1665.<sup>3</sup> The plural nominative is consistently

<sup>1</sup> *Kemon* is a somewhat unusual form. This preterite is found occasionally, both singular and plural, in Southern texts, as in *Octavian* (ed. Sarrazin, Heilbronn, 1885), 1636 of the Southern version; in *Ferumbras* (ed. Herrtage, E.E.T.S.e.s. 34), 260, 3130; and in the Midland *Haveloc* (ed. Skeat, E.E.T.S.e.s. 4), 1208. On this form see K. Bülbring, *Geschichte des Ablauts der Starken Zeitwörter innerhalb des Südenglischen*, Strassburg, 1889, pp. 31, 35, 76. In our text *kemon* is the regular plural form and is not influenced, as in some of the examples quoted, by the needs of rime.

<sup>2</sup> Rather an east than a west Midland form; see Morsbach, *Gram.*, p. 15.

<sup>3</sup> In the lines in question the feminine pronouns refer to the soul represented as the spouse of Christ. VV. 1665-6 read:

*Sho syngeþ to him a loue-song  
And wepeþ also euer among.*

Then v. 1667 changes to *he*, which must, however, refer to the singer of the preceding lines: *Syngyng he mot teres lete*. In the following verses (1669-76) the *he* forms are also open to question. The lines are based ultimately on a passage of the *Canticum Canticorum* (II, 4, Vulgate text), *Introduxit me in cellam vinariam* . . ., in which it is the bride (or the soul, as the passage is interpreted) who is led into the wine-cellar of her lover. There is a similar figure in one of Rolle's *Epistles* (ed. by Horstmann, *Richard Rolle*, I, 294 f.) in which Christ, speaking to the soul of the faithful, says, *ze shall be made drunkene with þe freeste wyne in my celer*. One would expect, therefore, that in the *Meditations* in the passage in question, it would be the soul who is to drink of Christ's wine, not Christ of the soul's. In that case the *he* forms in these lines should be feminine. But the context favours the interpretation of the *he* in v. 1669 f. as referring to Christ, and as being, therefore, the regular masculine pronoun.



*pei*, *pey* 75, 143, 256, 285, etc.; and the dative and accusative, *hem* 76, 142, 154, 259, etc. *Ham*, a Southern form,<sup>1</sup> is found once, 2157. *Hur(e)* is used without exception for the feminine accusative and for the feminine and the plural possessive 320, 322, 1676, 1680, 1874, 1934; *po* is both demonstrative pronoun and adjective 283, 602, 865; and *puse* is used as demonstrative adjective 1123, 1624.

14. *v* for *f*, a Southern, and more particularly a Kentish, trait,<sup>2</sup> appears once, in *virole* 95.

## II. SUMMARY AND SOURCES OF THE *MEDITATIONS*

### 1. SUMMARY

FOR a narrative treatment of the life and passion of Christ a simple statement of the theme would be almost sufficient indication of the contents. A meditation such as this poem, on the other hand, is not limited in subject-matter nor in method of treatment. It will simplify the later discussion, therefore, to trace, first of all, the general course followed by the poet in his meditations. He has not attempted a formal arrangement for his contemplations, such as the "double meditation" to be made before each of the liturgical hours, which the *Mirroure of St. Edmund*<sup>3</sup> outlines; nor has he divided his material into "days" as Bonaventura<sup>4</sup> does. There is no one guiding thread running throughout the poem. The events which form the subject of the meditations are often introduced out of their chronological order; or, again, some topics, such as the crucifixion, are treated several times in different parts of the poem. At one point the poet will indicate his transition from one subject to the next in so many words:

437-8: More wolde I speke of bis matere,  
But I mot leue of rízt here.

The pronoun *he* in v. 1667, however, can hardly be read otherwise than as a feminine—either the outcropping of a Southern form, or a scribal error for the form *she* used elsewhere in the text.

<sup>1</sup> See Diehn, *Die Pronomina in Frühmittelenglischen*, Heidelberg, 1901, p. 21. Morsbach, *Schriftsprache*, pp. 122 and 123, finds *ham* only rarely in the London documents.

<sup>2</sup> See Kaluza, *Gram.*, p. 13; Morsbach, *Gram.*, p. 23.

<sup>3</sup> Printed by Horstmann, *Richard Rolle*, I; see p. 235: *Bot nowe for to do þis, þan sall þou wit þat till ilke houre of þe daye es dowbyll medytacyone, ane of his passyone, and anoþer of þe toþer sesone.* Before matins, for instance, one was to meditate upon the time, place, and hour of Christ's birth, and then upon the betrayal.

<sup>4</sup> *Meditationes Vitae Christi*, printed in *Sancti Bonaventurae Opera*, Venetiis, 1756, XII, p. 379 f. See also Nicholas Love's translation of Bonaventura: *The Mirroure of the Blessed Lyf of Jesu Christ*, ed. by L. F. Powell, Oxford, 1908.

More often no division is marked: one meditation follows upon another without a break. It is difficult for these reasons to give an orderly account of the poem, and one can only attempt to indicate its chief topics, without pursuing the details of the poet's thought.

The first part of the poem is best described as a hymn in praise of the Virgin Mary. In meditating upon the miracle of Christ's birth, the poet dwells especially upon the wonderful sweetness of the Virgin which was of such compelling power that it drew the Lord of the universe down to earth (vv. 13-48). Christ's coming as a prince of peace is contrasted with the warlike approach of a prince of pride (vv. 59-68). Then follows a "likening" of Mary, such as forms the theme of innumerable Latin and English hymns to the Virgin (vv. 91-128). She is the spring of day, a primerole, a roser bearing an unfading rose; and as the summit of praise she is the bride of the *Song of Songs*.

A few lines of narrative, telling of the coming of the Magi (vv. 131-142), serve as transition to the poet's next theme, Mary "with hure swete child pleyinge" (vv. 143-176). He pictures her solacing the infant Jesus with a flower or an apple, or above all with her singing, for the sweetness of which Christ forsook the song of angels. This passage recalls the setting of many songs and carols which contain the suggestion at least of a similar picture.<sup>1</sup>

In the life of Christ, between the birth and the Last Supper, only one event, the raising of Lazarus (vv. 209-252), is noted at any length. The story itself fills but half a dozen lines. The poet makes it the occasion, however, for extolling the overmastering power of Christ's command, "Com out" (vv. 217-252). He exults over the fiend, powerless to resist that cry, and taunts him with the question:

241-2: Whi stoppest pou not, fend, pin ere  
 þat þis word entre not þere?

No passage in the poem is more evidently the poet's own work. It is worth quoting in full:

217-252: þat dede by name pou gonne to calle,  
 "Com out, Lazer, what-so by-falle."  
 þanne myght not þe fend of helle  
 Lengur make þat saule to dwelle,

<sup>1</sup> In E.E.T.S., e.s. 101, see stanza 6 of song 35, p. 26, and stanza 2 of song 69, p. 65. In Love's *Mirroure*, p. 53, there is a similar picture of Mary playing with Jesus. See also Walter Mapes' poem, *De Maria Virgine*, printed by T. Wright, *The Latin Poems of Walter Mapes*, London, 1841, p. 196, v. 189 f.

So dredful was þat ilke cry  
 To þat feloun, oure enemy.  
 The kynges trompe blew a blast :  
 "Com out," it sede, "be not a-gast."  
 Wiþ þat woys þe fend gan quake  
 As doth þe lef whan wyndis wake.  
 "Com out" is now a wonder soun ;  
 Hit hath ouercome þat foule feloun,  
 And al his carful compenye  
 For drede þer-of þey gonne crye.  
 3et is "Com out" a wonder song,  
 For it hath broken þe pryson strong,  
 Feteres, cheynes, and bondes mo  
 þat wroghton wrecched soules wo.  
 "Com out," þat kynges voys so fre  
 It maketh þe deuел and deth to fle.  
 Sey me now, þou serpent sly,  
 Is not "Com out" an asper cry ?  
 "Com out" is word of batayle,  
 For it gan helle sone to assaile.  
 Whi stoppest þou not, fend, þin ere  
 þat þis word entre not þere ?  
 He þat seyde þat word of mygth  
 Shop hym selly to þe fygth,  
 For wyth þat word he wan þe feld  
 Withouten spere, withouten sheld,  
 And brogthe hem out of pryson strong  
 þat weron holden þere with wrong.  
 Tel now, tyrant, where is þy myght ?  
 "Com out" haþ feld hit al with fyght.  
 Thy pryson he haþ fro þe y-drawe,  
 And þer-to, þef, he haþ þe y-slawe.

In his treatment of the Last Supper (vv. 257-365) the poet in a similar way omits the usual incidents and concentrates his attention upon one particular phase, in this case, on Christ's farewell discourse. The preparations for the supper, the breaking of bread, the prediction of Judas's treachery and of Peter's denial, are passed over in complete silence, while the washing of feet is dismissed in one line.

From this point the Passion becomes the main theme of the poem. It is not the exclusive theme, however. The poet is continually led away to other topics of meditation and has to recall his thoughts, sometimes with an effort, to recount more of "Jesus' hard penaunce." As a result, in making a rough division of this whole section, one may distinguish four separate treatments of the Passion, as follows :

1. vv. 366–1130.
2. vv. 1131–1348.
3. vv. 1349–1700.
4. vv. 1701–2040.

In the beginning of the first account, there is a suggestion at least of chronological order. The agony in Gethsamene (v. 366 f.), the betrayal (v. 389 f.), Peter's denial (v. 441 f.), the trials before Pilate and Herod (v. 491 f.), and the mocking (v. 535 f.), follow in correct order. The events themselves are not related even in their main outlines. They are hardly more than alluded to, and then almost lost to sight in the figurative repetitions and devotional exclamations which the poet builds up around them. For example, the incident of Christ taken captive at the betrayal becomes an address to the bonds (see v. 413 f.), and a prayer to share the same bondage (v. 429 f.). The mocking of Christ is interspersed with a succession of lyrical passages, partly on the instruments of the Passion, partly on the person of Christ, which forms the distinguishing feature of this first meditation on the Passion. First the thorn and the reed are extolled as symbols of kingly power. Then, adopting the imagery of chivalry, the poet describes Christ's breast (v. 657 f.) as a shield emblazoned in white and red, borne in tournament against the fiend. Lastly, in a series of vivid comparisons he exalts the cross as an instrument of salvation and a ladder "lastyng vp tyl heuene." In such passages the poet forgets the Passion and looks upon the crucifixion only as a triumph. In fact, in one place he compares Christ to a Roman victor, who for his conquest should have been crowned not with the thorn but with the "lorer" (see vv. 555–562).

On the other hand the poet sees in Christ the victim as well as the conqueror. He is the prey of Love, long sought and willingly captured (v. 767 f. and v. 795 f.). With characteristic fondness for direct address, the poet calls upon Love to learn who it is that he has brought to death (v. 847 f.). The lines which follow are a eulogy of Christ expressed in a series of likenings and of contrasts. Christ is the unfading flower, the sun of right, the laurel which crowns the "senatoures" for their labours on earth. Each point of His shame and suffering is paralleled by the corresponding honour and joy which it has brought to men :

965–970 : He drank galle wip eysel sour  
To 3yuon vs wyn and swete sauour ;



pat song of lyf gan forte grone  
 To bryng vs out of michel mone ;  
 For a rud pat him was 3oue  
 He 3af vs a sepre of þe reme aboue.

The poet ends with a triumphant hymn in praise of Jesus' name (vv. 1035–1126). He has not forgotten the purpose of these lines of eulogy, for he concludes this part of his reflections, with the comment

1127–8 : Now, loue, þou knowest a party  
 On whom þou kyndest þy maistry.<sup>1</sup>

In passages such as those just described, the poet has amply proved his power of sustained lyric expression. By his repeated exhortations to Love to learn whom he has slain, he binds these separate lyrics together, and gives to the whole passage a certain unity which is often missing in other portions of his meditations.

With this climax of praise, the first meditation on the Passion ends. Turning back to the scene of the crucifixion the poet calls upon Love once more to witness the meekness of Christ under His suffering. He emphasizes the mourning of Nature at the death of Christ (vv. 1143–1148) in distinction to the callousness of men (vv. 1149–1150), and pictures with sympathetic vividness the grief of Mary at the cross (vv. 1173–1216). In a sense this second description, dwelling rather upon the later events of the crucifixion, is complementary to the first, and repeats it only in the opening details. Here, as in the earlier account, the incidents themselves are only brushed in passing. The poet takes the death of Christ as the central point of his meditations. Christ is compared to certain Old Testament heroes, who in like manner suffered persecution or death unjustly (vv. 1253–1272). He is Joseph locked in a pit by his jealous brothers (v. 1255 f.); he is the murdered Abel, with this difference, that his blood cries out, not for vengeance, but for mercy on his brother (v. 1259 f.); he is also Job, Maccabeus, and King David (v. 1267 f.). The poet begs that if he may not die with Christ (v. 1289) he may be as one dead to all earthly pleasure. That thought leads him to an elaborate comparison—in this case a borrowed one<sup>2</sup>—between earthly and heavenly love (vv. 1301–1322), at the conclusion of which he prays that his heart may be turned from love of transitory things to contemplate continually the symbols of the Passion.

This reference to the Passion introduces the poet's third treatment

<sup>1</sup> See also vv. 901–2, 951–2, 1033–4.

<sup>2</sup> See p. xxviii below.

of that theme. Continuing the imagery of his prayer, he commands Love to write upon his heart first one and then another of the details of the Passion (v. 1349 f.). Throughout this section (see vv. 1397–1584), in contrast to his treatment elsewhere he keeps the actual scene rather prominently in the foreground. Here, too, the repetition of details and inversion of order are more frequent than in the earlier passages. For instance, after the sorrow of Mary at the cross has been described (vv. 1455–66) Love is asked to tell of the betrayal; then when he has recounted the death of Christ (vv. 1488–92), the poet returns to the trial before Pilate, repeating in new words much of what he has already told. However, at the end of this section the poet returns to a freer use of his method of figurative exposition, and adopting the imagery already familiar to him, describes the crucifixion once more as a battle in which Christ fights against the fiend with no armour but his own body (v. 1585 f.). Upon this follows a passage on the joy of enduring poverty and hardship for Christ (v. 1605 f.). The poet elaborates upon the figure of the heart as the dwelling-place of Christ, and of the soul as His spouse (v. 1637 f.). It is with reluctance that he turns from the contemplation of these joyful scenes to speak again of the Passion (see v. 1689 f.).

The last meditation on the Passion is prefaced by a paraphrase of a complaint of Job, prototype of Christ, against his enemies (vv. 1701–1734). The Passion itself is described in a series of contrasts between the former power of Christ and his present humiliation, the complementary members of the series being introduced each time by the words *yesterday* and *to-day*.<sup>1</sup> The same devices of repetition and contrast are used again (v. 1827 f.) in a long complaint upon Christ's sufferings. Here the poet employs a succession of rhetorical questions beginning with the word *Whi*:

1831 f: Whi is lyzt cast into derknesse?

Whi haþ þe flour lorn his fairnesse?

Whi shal þe vyne drynkon galle?

Whi wepeþ þo ye bryttest of alle?

<sup>1</sup> The suggestion for this contrast of *yesterday* and *to-day* may have come to the poet from such a passage as that in the liturgical office, *Festa Transfigurationis et Nominis Jesu*, where a contrast is drawn between Jesus in the glory of his transfiguration and Jesus in the humility of his manhood, with a similar alternation of *heri* and *hodie*. Part of the passage follows: *Heri celebravimus Jesum in celso montis vertice transfiguratum: hodie in imis terris humiliatum. Heri qualis apud patrem erat Jesus prodebat corporis sui candore: hodie celebramus quomodo latens divinitas operatur nostra sub humili natura sacramenta salutis. . . .* Printed in *Breviarium secundum usum Ecclesie Eboracensis*, II, Col. 768, Surtees Soc. 75, London, 1883.

The poet's complaint and mourning, however, give way to another of his triumphant outbursts as he describes the joy which Christ's presence imparts; martyrs, saints, and fathers are named who bore witness to that fact (vv. 1937-2002).

With his meditations on the Passion ended, the poet recalls briefly a few of the events following the crucifixion: the harrowing of hell (v. 2041 f.); Christ's appearance to Mary Magdalene (v. 2045 f.), and later to Thomas and the other disciples (v. 2059 f.); the ascension, told in one line (v. 2070); and the descent of the Holy Ghost (v. 2071 f.).

The last part of the poem, like the first, is devoted to the Virgin. In a passage on the Assumption (vv. 2075-2118) the poet verges almost upon argument in his desire to show the reasonableness of Mary's bodily incorruption. Then dwelling upon the familiar theme of the frailty of human nature and the transitoriness of human life (v. 2173 f.), he makes a final appeal to Mary for her intercession at the day of doom. He bids her in conclusion open his book before the Lord,

vv. 2245-6: þat for þis preysyng sake  
Somdel he wole oure serwes slake.

As the summary indicates, these meditations are made up partly of material that is conventional both in subject-matter and in phrasing, together with other material that strikes one as fresh and original. The conventional elements offer no clue to the author's definite indebtedness to other works. Such details in the description of Jesus as the "red blood on skin so white," or the "teres running by his lere;" and such imagery as that representing the soul as spouse of Christ, or Mary as the captor of the Unicorn, can be paralleled many times both in English and Latin religious works. A poet writing upon these subjects, and especially one writing as late as the author of the *Meditations*, could hardly avoid the use of such conventional ideas and phrasings. Their appearance in his text indicates nothing more than his general familiarity with literary conventions used in descriptions of the Passion, in expressions of the soul's longing for Christ, and in praises of Mary. On the other hand certain passages of the *Meditations* show clearly from what definite sources the poet drew a part of his material. Thus, aside from his use of the Bible, he is indebted to Richard Rolle, to Hugo of St. Victor, and to the unknown author of an *Orison of the Passion*. What he owes to each of these will be pointed out in the following pages.

## 2. THE ORISON OF THE PASSION

The author of the *Meditations* has incorporated into his text practically the whole of a shorter poem on the same subject, which may be appropriately named from the word applied to it in the introductory rubric, an *Orison of the Passion*. The poet's treatment of this poem is characteristic of his other borrowings also, and may be considered profitably in detail.

The *Orison*, which is printed here for the first time,<sup>1</sup> is a poem of 154 lines written in couplets. It has been preserved in the following MSS., none earlier than the second half of the fourteenth century :

1. MS. Bodley 850 (S.C. 2604).<sup>2</sup> Second half of the fourteenth century. Fol. 90 *a*-91 *b*. The text is written as prose; vv. 12, 57-62, and 149 have been omitted.

2. MS. Bodl. e. Mus. 232 (S.C. 3657).<sup>3</sup> Fol. 62 *a*-65 *b*. The poem is preceded by the following rubric: *In seiynge of þis orisoun stynteth and bydeth at euery cros and thynketh whate ȝe haue seide. ffor a more deuout prayere fford I neuer of þe passioun who so wold deuoutly say hit as hit folweth*. Crosses are occasionally set in the margin opposite the successive points of meditation.

3. MS. Bodley Add. E. 4 (S.C. 29110).<sup>4</sup> First half of the fifteenth century. This MS. is a parchment roll, containing an imperfect copy of the *Arms of Christ*, with drawings, and the *Orison*. The text of the latter is rubbed in places. It is preceded by a rubric similar to that in Bodl. e. Mus. 232, and the crosses again are occasionally marked in the margin.

4. Pepys MS. 2125 (Magdalene Coll., Camb.).<sup>5</sup> Fifteenth century. Fol. 76 *b*. The poem bears the following title used in this MS. only: *Memoriale de ligne crucis*. The text is incomplete, preserving only about seventy lines.

5. Gurney MS.<sup>6</sup> End of the fourteenth century. Fol. 182 *b*. The introductory rubric is as follows: *Here beginniþ an holy meditaciun. Behoffliche to be pouht or seyd with deuociun*.

6. Longleat MS. (1).<sup>7</sup> Fifteenth century. Art. 14.

<sup>1</sup> See the Appendix below.

<sup>2</sup> See Carleton Brown, *A Register of Middle English Religious and Didactic Verse*, Oxford, 1916, I, p. 37.

<sup>3</sup> See *Register*, p. 46. The *Orison* is printed from this MS. in the Appendix of the present work.

<sup>4</sup> See F. Madan, *A Summary Cat. of Western MSS. in the Bodleian Library at Oxford*, Oxford, 1905, V, p. 560 f., and *Register*, p. 120.

<sup>5</sup> See *Register*, p. 218 f.

<sup>6</sup> See *Register*, p. 469. I am indebted to Professor Brown for the use of his transcription of the *Orison* from this and from the preceding MS.

<sup>7</sup> See *Register*, p. 473 f. and *Hist. MSS. Com. Report*, London, 1872, III, Appendix, p. 181.



7. Longleat MS. (2).<sup>1</sup> Fifteenth century.

8. Lambeth MS. 599.<sup>2</sup> ? Fourteenth century. Fol. 134 *a*. Only vv. 1-12 are preserved.

9. Brit. Mus. Addit. MS. 39574 (Wheatley MS.).<sup>3</sup> Early fifteenth century. Fol. 1 *a*-4 *b*.

The *Orison*, as the rubric suggests, is a devout prayer or meditation based on the Passion. The meditation falls into two parts, distinguished from each other in subject-matter and in form of address. In the first part (vv. 1-74) the poet thinks upon the Passion, tracing its course in very general outline, and appealing to Jesus to write each incident upon his heart.<sup>4</sup> This repetition of the word *Writ* at the beginning of successive quatrains is the distinguishing form of appeal in this part of the *Orison*. In the second part (vv. 75-154), the prayer is a more personal expression of a desire to feel the power of Christ's love (v. 79 f.) and to learn the joy of enduring hardship for His sake (v. 105 f.). The poem closes with an appeal to Jesus for His mercy and for the support of His presence at death (v. 133 f.). In this half of the poem the figurative *Writ on my heart* has been dropped and in its stead the name *Ihesu* is repeated at each new phase of meditation. Between these two parts, however, there is no break, but a progression of thought. The poet's meditation upon the Passion has led him to think upon the love of Jesus, which the Passion exemplified. Such, at least, appears to be the connecting link which the poet meant to suggest by the words of his transitional lines :

Ihesu, write þus þat y mote know  
How mokel loue to þe y owe.<sup>5</sup>

This, in brief, is the poem which the author of the *Meditations* incorporated into his own work with scarcely an omission and with very few alterations.<sup>6</sup> The fact of his borrowing, however, is not so significant as the method. He has broken up the *Orison* into its component quatrains and octaves,<sup>7</sup> and these fragments he has

<sup>1</sup> See *Register*, p. 474 and *Hist. MSS. Com. Report*, *loc. cit.*

<sup>2</sup> See *Register*, p. 440 f.

<sup>3</sup> The Wheatley MS. is being edited for the E.E.T.S. by Miss Mabel Day, to whom I am indebted for notes on this version of the *Orison*.

<sup>4</sup> The following incidents or phases of the Passion are spoken of: Jesus' friendly greeting to Judas at the betrayal (vv. 9-20); Jesus taken captive and led before Pilate (vv. 21-24); the Jews' demand for his crucifixion (vv. 25-28); the shame of Jesus before his enemies (vv. 29-32); the bearing of the cross (vv. 33-40); the crucifixion (vv. 41-52); Mary's grief (vv. 53-60); a prayer on the instruments of the Passion (vv. 61-74).

<sup>5</sup> MS. Bodl. Add. E. 4., vv. 75-6; see the Appendix.

<sup>6</sup> The first four verses and vv. 19-20 are the only lines omitted.

<sup>7</sup> Twice a group of fourteen verses is left intact (vv. 61-74, 141-154) and once one of twelve verses (vv. 113-124).

scattered over the whole extent of his own poem. The first borrowing, for instance, appears at v. 399 f; the last, at v. 2027 f.<sup>1</sup> The excerpts are usually widely separated from each other, so that their common relationship as parts of the same poem is completely obscured. It is only because the lines have been adopted almost without alteration that, with the *Orison* at hand, their source in that poem can be recognized unmistakably.

In two places the process of shifting has resulted in a curious reuniting of passages from the *Orison*. Verses 1609-1640 of the *Meditations*, for instance, are made up of the following lines from the shorter poem: 113-124 + an original quatrain + 105-112 + 125-132. In spite of the evident reversal of their original order, the lines do not read disconnectedly, because of the fact that they are taken from a part of the *Orison*—the passage on the joy of suffering hardship for Christ—in which there is no strict sequence of thought to be preserved. In the second passage reconstructed from the *Orison*, the result is not so satisfactory. The lines in question, vv. 1331-1378, correspond to the following groups from the *Orison*: 91-94 + 61-74 + 53-56 + an original couplet + 5-8 + 41-48 + an original quatrain + 9-12 + 21-24. Here the borrowed lines are from the section of the *Orison* in which the Passion is outlined and the shifting of their order in the *Meditations*, consequently, destroys the proper sequence of events. One finds, for instance, the betrayal (vv. 9-12, or 1371-74 of the *Meditations*) coming after the description of the crucifixion (vv. 41-48, or 1359-66 of the *Meditations*). Such a reversal of incidents, as the summary of that poem has shown, is characteristic of other parts of the *Meditations*. The trait stands out the more clearly here where the author has achieved disorder even at the expense of disarranging a fairly well-ordered text.

The lines on the Passion taken from the *Orison* are used to introduce the third description of that subject in the *Meditations*. They are a mere fragment in the longer text, but they seem to have set the pattern for the author's method of treatment throughout this section. He has adopted the formula, *Writ*, and he has carried out the division into quatrains (see v. 1431 f.) in many of the verses in this portion of his poem. It is a method which would lend itself easily to the author's habit of repetition; and in fact, one finds him here returning again and again to the same phase of the Passion. Thus several quatrains in different parts of this passage describe the indignities

<sup>1</sup> The corresponding passages in the *Orison* and the *Meditations* are indicated in the numbering of the text of the *Orison*; see the Appendix.

offered to Jesus before the crucifixion (see v. 1367 f.; 1391 f.; 1511 f.). Moreover, the repetition of one word in successive lines is entirely in keeping with the author's practice. One need only point to the passage on *Com out* (v. 218 f.), and to the still more striking repetition of *Why* in vv. 1827-71. It is not difficult to see, therefore, why the method used in the *Orison* would prove attractive to the author of the *Meditations*. He does not abandon it altogether with this section of his poem, but in the fourth account of the Passion he occasionally introduces a new phase of his meditation with the familiar *Writ* (see vv. 1702, 1735, 1743, 1803, 1811).

In adopting the *Orison's* formula of appeal, however, the author of the *Meditations* has made one noteworthy alteration. He has substituted *Love* in place of *Jesus* as the person addressed. The change appears with the first use of the *Writ* formula in vv. 1349-50 (*Orison* vv. 53-54):

Loue þat art so mykel of myȝt,  
Writ in myn herte þat reuful syȝt.

The change is carried through consistently wherever this form of appeal is used.<sup>1</sup> The personification of Love is a characteristic device in the *Meditations*. In the first meditation on the Passion, it may be remembered, Love was called upon repeatedly to witness what victim he had slain. The change made in the lines from the *Orison*, therefore, is in perfect accord with this earlier usage, and reveals the author's hand at work in the midst of his otherwise almost literal borrowing. It is indicative, too, of the direction of the borrowing, that it is the author of the *Meditations* who is the reviser, and not the author of the *Orison*. For the direct appeal to Jesus in the latter poem, is the more natural, and, as it were, the more primitive, form of address. With the substitution of Love as the power addressed, a more complex and a more artificial conception is introduced into the author's meditations and into his expression of devotion. This elaborate figure is in accord with the preference for personification and for the use of figurative language which appears throughout the *Meditations*.

### 3. RICHARD ROLLE

The same literalness which marked the poet's adaptation of the *Orison* to his own poem, characterizes his borrowings from Richard

<sup>1</sup> The change of person addressed applies only to the *Writ* passages of the *Orison*, not to the second part. Here the *Meditations* preserves the direct address to Jesus.

Rolle. Definite indebtedness to Rolle is apparent in only three passages. The most noteworthy borrowing is an excerpt from the *Incendium Amoris*.<sup>1</sup> Rolle, comparing the nature and rewards of the love of Christ and the love of the world, describes the world—to be understood as worldly love—by means of a series of vivid antitheses. This passage the author of the *Meditations* translated and inserted into his own poem as part of an appeal to be weaned from worldly desires. In spite of some freedom in translation and general disarrangement of the order of his source—a characteristic procedure—the dependence of the English upon the Latin is not to be doubted :

*Incendium*, p. 259 f.

Habet enim mundus mendax delicias miseriarum, diuicias uanitatum, blandimenta uulnerancia, delectamenta pestifera, felicitatem falsam, uoluptatem insanam; dileccionem amentem odibilem, tenebrosam, in inicio meridiem, in fine noctem eternam. Habet et sal insulsum, saporem insipidum, decorem deformem; amicitiam horribilem matutinum mulcens, uesperum pungens; mel amaricans, fructum necantem. Habet et rosam fetoris, gaudium lamentacionis, melodiam mesticie, preconium despeccionis, uere nectar mortis, ornatum abhominacionis, ducem seducentem, principem deprimentem. Habet et gementem gemmam, et laudem ludibrium, lium liuorem, cantum clangorem, speciem, putridinem, discordem concordiam, niuem nigredinem, solacium desolatorium, inopem regnum. Habet et philomenam magis uacca mugientem; merulinam uocem, melum nescientem; ouem uulpinam pellem induentem; et columbam, plus fera furientem.

Fugiamus ergo corporeum immundalemque amorem, cuius dorsum habet aculeum, etsi facies blandiatur; cuius sapor animam secat a Deo, et balneum cremat igne inferorum; cuius aurum in cinerem uertitur, et thus sulphureum incendium emittet.

*Medit.*, vv. 1303-1324.

pat loue is cleped hate and grame,  
Vnsauory salt, preysyng of blame,  
Fairnesse of fulthe, fruyt of mornyng,  
flayr spryng of day and foul euenyng,  
Bytter hony and swete poyson,  
Stynkynd rose, feld and pryson,  
Serful ioye and wepyng song,  
Blod-red lillie and ryzt of wrong,  
Blak snow and loue of discord,  
Pore richesse and bonde-lord,  
Sobrenesse boþ wilde and wod,  
Bernyng bap and harmful god,  
A turtill clad in a wolues skyn,  
A culver of þe lyons kyn,  
A nyȝtyngale wiþ an oxes þrote,  
A prostel with an asse note,  
A flour wiþ galle al by-gon,  
Encense y-mad al of brymston,  
Blynd fir gurd wiþ derknesse  
pat haþ brennyng and no lyȝtnesse.  
Nou, herte, let þuse loues gon  
And set þy loue on Cryst alon.

<sup>1</sup> Edited by Margaret Deanesly, *The Incendium Amoris of Richard Rolle of Hampole*, University of Manchester Publications, XCVII, Manchester, 1915.



In most cases the corresponding Latin and English phrases can easily be matched. Occasionally the translator has abandoned the exact contrast given in the Latin, and has evolved a comparison of his own, as in *bloo-red lilie* (v. 1310) for *Lilium liuorem* (p. 259), and *bonde-lord* (v. 1312) for *principem deprimentem* (p. 259). In translating *ouem uulpinam pellem induentem* (p. 260) by the line, *A turtil clad in a wolues skyn* (v. 1315), he has made a mistake with ludicrous result.<sup>1</sup> The suggestion for his grotesque rendering of Rolle's *merulinam uocem, melum nescientem* (p. 260) by the words, *A prostel with an asse note* (v. 1318), he probably found in Rolle's equally grotesque antithesis immediately preceding: *Habet et philomenam magis uacca mugientem* (p. 259). These inaccuracies, as well as the omissions and disarrangements which the translator has made, are easily explained by the fact that he had a rather complicated passage to turn not merely into English, but into verse as well.<sup>2</sup>

One looks in vain for other indications of direct borrowing from the *Incendium*. The subject-matter of the *Incendium*, which is in part an autobiography, and to a greater extent an exposition of the divine love experienced in the contemplative life,<sup>3</sup> would have little in common with the subject-matter of the *Meditations*. Even where similarities appear, as for instance, in their common conception of love as a force binding the soul to God,<sup>4</sup> or wounding the lover's heart,<sup>5</sup> the resemblances are too vague and the ideas expressed too widespread,<sup>6</sup> to be accepted as proof that in these instances, too, the author of the *Meditations* was using the *Incendium*. Only in the one passage which has just been discussed is the evidence of his indebtedness convincing.

In addition to the *Incendium* Rolle's *Meditatio de Passione*

<sup>1</sup> Perhaps he read *ouem* for *ouem*, or found it thus written in the MS.

<sup>2</sup> It is interesting to compare this metrical translation with the same passage in the prose translation of the *Incendium*, made by Richard Misyn in 1435, and therefore of the same period as the MS. of the *Meditations*. See *The Fire o Love*, ed. by R. Harvey, E.E.T.S. o.s. 106, p. 89 f. There is no question of relationship between the two. The only correspondences in phrasing (see *bittyr hony*, p. 89 and v. 1307; *snaw blakness*, p. 89 and *blak snow*, v. 1311) appear in passages which could hardly have been translated otherwise. Misyn, giving a literal and orderly rendering of the Latin, shows none of the peculiarities, wording noted above.

<sup>3</sup> See Deanesly, *Incendium*, introduction, p. 40 f.

<sup>4</sup> See *Incendium*, pp. 276 f., 255, 257; *Meditations*, v. 813.

<sup>5</sup> See *Incendium*, p. 197; *Meditations*, v. 434.

<sup>6</sup> For instance in the *Orison* the same conceptions occur; see v. 85 and v. 109 f.

*Domini*,<sup>1</sup> written in English prose, has furnished the *Meditations* with certain figures of speech. In the *Meditatio*, the body of Jesus, marked with wounds, is described in a series of similes. Two of these, which, as far as I know, are peculiar to Rolle, reappear in the *Meditations* with the same application :

Rolle I, p. 96.

panne was þi bodi lik to heuene;  
for as heuene is ful of steris, so is þi  
bodi ful of woundis . . .

p. 97.

Swete Ihesu, ȝit þi bodi is lik to a  
mede ful of swete flouris & holsum  
herbis; so is þi bodi ful of woundis,  
swete saueringe to a deuout soule . . .

*Medit.*, v. 1467 f.

Writ his body with blod y-spreynt  
As is þe welkene with sterres y-peynt

v. 1469 f.

Or as is þe medwe in May  
Byset wiþ many a flour ful gay.

It is obvious that the similes in the *Meditations* are a reproduction, somewhat abbreviated, of Rolle's. The first of them the poet has already used in an earlier passage in the *Meditations* with a slightly different but equally appropriate application, namely, to the body of Jesus covered with bloody sweat in Gethsemane (see vv. 377-78). Possibly a third figure from the same list is to be recognized in the following lines :

Rolle I, p. 97.

More ȝit, swete Ihesu, þi bodi is lik  
a book writen wiþ reed enke: so is þi  
bodi al writen wiþ rede woundis. Now,  
swete Ihesu, graunte me grace often to  
rede upon þis book, and sumwat to  
vndirstonde þe swetnes of þat writinge,  
& to haue likinge in stodious abidinge  
of þat redinge . . .

*Medit.*, v. 1531 f.

Loue, with such noble wrytyng  
þou makest a bok of gret lykyng.  
What tyme I rede þat bok a-ryȝt,  
þanne am I glad, ioyful, and lyȝt . . .

It is not quite clear from the lines in the *Meditations* whether the *bok* is Christ's body, as in Rolle's figure, or a less figuratively conceived parchment. In addition to this ambiguity, one is less sure of the source of this than of the first figures, because the comparison of Christ's body to a book is a widespread convention,<sup>2</sup> and therefore

<sup>1</sup> Printed in Horstmann, *Richard Rolle*, I, p. 83 f. and p. 92 f. The references are to the second and fuller version of the *Meditatio*.

<sup>2</sup> It is the figure underlying the conception of Christ's body as the charter of salvation. For examples, see M. C. Spalding, *The Middle English Charters of Christ*, p. xlvii f. See also the following passage from the *Orologium Sapientie*, printed by Horstmann, *Anglia*, X, p. 340: *Loo, sone, þees beþe þe firste principles and techynges þe wheche euerlastyngne wisdame [i.e. Christ the speaker] giveth to þe and seche oþer here lovers; þe wheche beþ writene and gravene in þis opune boke as þou seeste, þat is to seye, in mye bodye crucifyede.*

might have been suggested to the author of the *Meditations* from other writings. On the other hand in both Rolle and the *Meditations* special emphasis is placed upon the reading of the book and on the joy of such reading. In the *Meditations* the poet calls it a *bok of gret lykyng*; Rolle speaks of the *swetnes of pat writinge*, and prays to *have likinge* in studying it. The use of the word *liking* in the *Meditations* in this context may not be a chance resemblance, but an echo from the earlier work. Moreover, since the comparison occurs in the same section of the *Meditations* which contains the other figures taken from Rolle, this one, too, is very probably a reminiscence of his *bok* figure.

With this line of contact established between the *Meditations* and Rolle's work, one looks for other evidence of the latter's influence. But unfortunately such evidence is not forthcoming. Apparently the only definite connection between the two meditations is confined to these figurative passages. Rolle's prose meditation is more orderly, and in the description of Christ's appearance and suffering at the crucifixion more detailed than the *Meditations*. With its direct appeals to Jesus at the beginning of each meditation and its prayers at the conclusion of each, that the petitioner may find profit from the subject of his contemplation, Rolle's work is decidedly more personal and subjective. The latter, on the other hand, has a fuller account of the earlier events of the Passion—of the successive appearances of Jesus before Pilate, for instance. The *Meditations*, then, does not follow Rolle's work as a guide. The reappearance of Rolle's similes in its text, in that case, may perhaps be explained not as a direct borrowing from a MS. at hand, but as a quotation from memory.

Parallels in thought and phrasing between the *Meditations* and Rolle's lyrics can be pointed out in many places, but as one has noted in discussing the *Incendium*, these are of the general sort which establish no definite relationship. The prayer for a wound of love, for instance, which is repeated more than once in Rolle's poems,<sup>1</sup> is found in the *Meditations* also in the following passages:

434. Wiþ swerd of loue ȝif me a wounde.  
813-14. And mak me go with loue y-bounde  
pat I be neuer hol of þat wounde.

<sup>1</sup> See Kühn, *Über die Verfasserschaft der in Horstmanns Library of Early English Writers, Band I and II—Richard Rolle de Hampole—enthaltenen lyrischen Gedichte*, Greifwald, 1900, p. 47, where instances of this prayer are listed.

There is nothing in these lines, however, to show that the poet was borrowing this conception from Rolle. He could have found the same idea expressed in other devotional lyrics. Or, again, he could have translated the expression from Latin writings, particularly from those of the mystic writers. Bonaventura, to quote one example, makes the following prayer in the prologue of his *Stimuli Amoris*:<sup>1</sup> *Transfige dulcissime Domini Jesu medullas animae meae, suavissimo ac saluberrimo vulnere amoris tui*. Rolle's lyrics cannot be considered as the actual source of passages of similar content in the *Meditations*. One may conclude, however, with some certainty, that Rolle's lyrics formed part of the literary heritage of the author of the *Meditations*.

#### 4. THE BIBLE.

A few passages in the *Meditations* are translations of parts of the Bible. They are, perhaps, quoted from memory, rather than from the open book, for in no case do the quotations follow their source consecutively. Christ's discourse at the Last Supper (vv. 265-361), for instance, begins with a translation of Luke xxii. 15 :

267-68: Desired I haue with gret longynge  
To ete wiþ þow at my wendynge.

After an interruption expressing the sorrow and despair of the disciples at Christ's announcement of his separation from them, the discourse is continued according to the Gospel of John. Scattered verses and parts of verses from the thirteenth to the seventeenth chapters, together with two passages from Matthew, are combined into a single uninterrupted discourse.<sup>2</sup> The poet has consequently ignored

<sup>1</sup> *Sanctae Bonaventurae Opera*, edition cited above, XII, p. 3.

<sup>2</sup> The corresponding passages in the *Meditations* and the Bible are indicated in the following lists:

<i>Medit.</i> :	
vv. 267-270	
273-276	
277-290, a passage on the disciples' grief, probably suggested by	
295-306	
307-310	
311-312	
313-314	
315-318	
319-326	
327-330	
331-334	
335-338	
339-344	
345-348	
349-352	
353-356	

Vulgate Text :	
Lu. xxii. 15, 17.	
xxii. 18.	
John xvi. 6.	
xiv. 2 (last part)-3.	
xiii. 34-35.	
xiv. 21 (first part).	
xv. 15.	
xvi. 33 (last part).	
xvi. 21-22.	
Matt. xxvi. 31.	
John xv. 19.	
Matt. xi. 28-29.	
John xv. 4-5.	
xv. 1-2.	
xvii. 24.	
xvii. 20.	



the fact that in the Biblical account part of the discourse was spoken at the Last Supper and part after the company had withdrawn to Mount Olivet. His interest centres wholly upon Christ's words apart from the occasion upon which they were uttered. If this is quotation from memory, it is nevertheless sufficiently accurate, as far as individual verses are concerned, to make clear what particular passages the poet had in mind.

In a similar way the author has selected different passages from the Book of Job, and has combined them into a new complaint of Job (vv. 1711-1732). His translation of the Biblical text is much less close here than in the preceding reconstruction, so that the original fragments are in some cases hardly recognizable.<sup>1</sup> Details, too, are introduced which have no counterpart in the Book of Job.

There is a plausible and interesting explanation for these divergencies from the Biblical text. The persecution of Job by his enemies, which forms the subject-matter of his complaint, has been introduced by the poet as a parallel to the sufferings of Jesus at the hands of his captors.<sup>2</sup> As a result, in certain places the author has adopted phraseology, and added details, which recall conventional descriptions of Christ rather than of Job. The following lines, compared with their Biblical source, will illustrate the point:

*Medit.*, v. 1711 f.

Of my body 3e make a mark  
And shote to me strokes stark.  
Blody and bare I stonde stille  
And suffre 3ow don with me 3oure wille.  
Stille I stonde and harde I wepe  
And alle 3oure harde strokes kepe.  
With harde bondes 3e han me bounde  
And on my body maud many a wounde,  
And in my face þat was so whit  
3e spatton alle with gret dyspyt.

Job xvi. 13 (last part)-15.

. . . et posuit me sibi quasi in signum. Circumdedit me lanceis suis, convulneravit lumbos meos, non pepercit, et effudit in terra viscera mea. Concidit me vulnere super vulnus. . . .

xxx. 10. Abominantur me, et longe fugiunt a me, et faciem meam conspuere non verentur.

<sup>1</sup> The corresponding places as nearly as they can be ascertained are as follows:

*Medit.* :  
vv. 1711-1718  
1719-1720  
1721-1724  
1725-1728  
1729-1732

Job (Vulgate Text):  
xvi. 13 (last part)-15.  
xxx. 10 (last part).  
ix. 25.  
xix. 13, 12.  
vi. 12, and vii. 12.

<sup>2</sup> See vv. 1705-6: For Job þat suffred gret afray  
Bytokenep Crist as he wel may.

The poet carries the parallel no further and makes no attempt to "expound" the persecution of Job. This parallel is worked out in detail by Gregory the Great in the *Libri Moralium*, Migne, 75, col. 509 f.

The added details in the *Meditations* which are apparently derived from descriptions of the Passion are particularly the still-standing, the weeping, the hard-binding and the whiteness of face. Other lines in the complaint, however, are close translations of the Latin text, and leave no doubt in the reader's mind that the poet is quoting from Job.<sup>1</sup>

As a third borrowing from the Bible the poet has worked into his description of the Virgin certain details from the *Canticum Canticorum*.<sup>2</sup> Twice within the few lines of this passage he names Holy Writ as his authority, a rare proceeding with this author :

- vv. 111-112: þe liknesse of wich speketh Holy Writ  
 May no man take but men of wyt.  
 121-122: Milk and hony vnder þi tonge  
 Hely Writ sais hit is out-sprunge.

There is no reason to question the author's statement. Phrases from the *Canticum*, it is true, are commonplaces in hymns in praise of the Virgin, but the poet was not using such secondary sources. His comparisons are given almost in the full text of the Bible, not in the conventional epithet of the hymn. One finds in hymns, for instance, the expression "tower of David" applied to Mary,<sup>3</sup> from the Biblical phrase *Sicut turris David collum tuum*. . . . (*Cant.*, iv. 4). In the *Meditations* the exact comparison is retained :

- v. 117f: þi faire nekke also þer-wyth  
 Is lik þe castel of kyng Dauid.

The completeness of his comparison indicates that the poet knew the text of the *Canticum*.

The three passages which have been discussed in the preceding paragraphs are the only ones in which the Biblical material keeps close to the Latin text. It is hardly necessary to point again to the author's characteristic treatment of his source : fairly close translation

<sup>1</sup> Cf. *Medit.*, vv. 1721-24 :  
 Curour was þere neuer non  
 þat myzte a-wey so faste gon  
 As don þe dayes of my lyf  
 þat passen a-wey with wo and stryf.

<sup>2</sup> The passages are as follows :

*Medit.* :  
 v. 113  
 vv. 115-116  
 117-120  
 121-123

with Job ix. 25 :  
 Dies mei velociores fuerunt cursore ;  
 fugerunt, et non viderunt bonum.

*Cant. Canticorum* :  
 vii. 2 (last part).  
 iv. 3 (last part).  
 iv. 4.  
 iv. 11.

<sup>3</sup> See Dreves, *Analecta Hymnica Medii Aevi*, Leipzig, v. 34, p. 74 ; *Turris Sion*, and p. 34, *Turris David* ; also in a French hymn printed by P. Meyer, *Romania*, xiii. p. 510 : *Ave la tur al rey David, ave seinte Mary*.

of the passages selected, and entire freedom in the recombination of these selections.

### 5. HUGO OF ST. VICTOR.

The influence of Hugo of St. Victor upon the *Meditations* appears in only one passage, but the evidence of that passage is sufficiently clear to give him a place among the writers known to the author of the poem. The particular work of Hugo's which the poet has certainly read is the treatise, *De Laude Charitatis*.<sup>1</sup> As the title indicates, this work is an exaltation of Love as an irresistible power, at once harsh and beneficent; harsh in compelling its subjects to undergo the severest of trials in its service, and beneficent in leading them in the end to supreme joy. In many parts of the treatise Hugo apostrophizes Love, as, for instance, when he expresses his wonder at the supreme example of Love's power, his mastery over Christ. This passage marks the climax of Hugo's praise.

It is a similar presentation of Love which one finds in the *Meditations*. In various parts of the poem the author conceives the Passion as a contest between Christ and Love, in which Love is the conqueror.<sup>2</sup> He, too, like Hugo, addresses Love directly, and expresses wonder at Love's treatment of Christ. In addition to these general resemblances one passage in particular unmistakably echoes the text of Hugo's treatise.

*De Laude Ch.*, col. 974-5.

O Charitas ! quantum potes ! . . . Si  
Deus propter hominem tanta pertulit,  
quid homo propter Deum tolerare recu-  
sabit ? . . . Adduxisti illum vinculis tuis  
alligatum, adduxisti illum sagittis tuis  
vulneratum. Amplius ut puderet  
hominem tibi resistere, cum te videret  
etiam in Deum triumphasse. Vulne-  
rasti impassibilem, ligasti insuperabi-  
lem, traxisti incommutabilem, aeter-  
num fecisti mortalem. . . . O Charitas !  
quanta est victoria tua ! unum prius  
vulnerasti, et per illum omnes post-  
modum superasti. O charitas ! laudavi

*Medit.*, vv. 1881-1898.

Thus was Ihesu wip loue take  
And suffred wo for oure sake,  
And ȝaf vs ensample also  
For loue of him to suffre wo.  
Loue, þou hast bounden þe kyng  
þat is lord ouer alle þyng,  
And send him to vs hider adoun  
To dwelle wip vs in oure prisoun.  
It semep þou art more of myȝt  
þan is Ihesu þe kyng of ryȝt.  
To dispute þat wole I not dwelle,  
Any sortayn þer-of to telle.  
But þis wot I wel forsoþe,  
On substaunce þey ben boþe ;

<sup>1</sup> Printed in Migne, 176, col. 969 f.

<sup>2</sup> See vv. 873 f. Loue, whi shapest þou such batayle  
To him þat tok for þe trauayle.

The imagery in the *Meditations* is more vivid than that of Hugo, and the poet emphasizes the ruthlessness of Love as Hugo does not ; see vv. 847 f., 861 f., and 1127 f.

te quantum potui, et multum cogito  
 mecum si quid adhuc sit, quod in  
 laudem tui excellentius possit dici.  
 Nescio enim an forte majus sit te Deum  
 dicere an Deum te superasse. Quod si  
 majus est, etiam hoc libenter et fiduci-  
 aliter de te dicam : Deus charitas  
 est. . . .

Euon honour and euon blis  
 Boþe þei han, wiþouten mys.  
 For þe bok seyþ þat God is lone  
 þat cam adoun fram heuene aboue.

The points of likeness in the two passages are easily seen. It should be noted in the first place, that in Hugo as in the *Meditations*, the part quoted is preceded by a brief summary of the Passion, showing Love's power over Christ. In both writers, Christ's endurance of suffering is held up as an example to men, and in both, Love is victorious. Again, the question of Love's superiority which is raised in the *Meditations* (v. 1889 f.) is implied in Hugo's statement : *Nescio enim an forte majus sit te Deum dicere an Deum te superasse*. There is, also, a suggestion of a similar waiving of discussion on the issue raised (see v. 1892 f.) in the words, *Quod si majus est, etiam hoc . . . dicam*. The answer in Hugo and in the *Meditations* is the same, *Deus est Charitas*. There can be little doubt that in this passage Hugo's work influenced the poet's representation of Love as the conqueror of Christ. Very probably the same influence is at work in other parts of the poem where a similar conception of Love is introduced.

These works, the *Orison*, Richard Rolle's *Incendium Amoris* and *Meditatio*, the Bible, and Hugo of St. Victor's *De Laude Charitatis* represent the sources of the *Meditations* as far as they have been detected. They are not, after all, so important for the material they furnish—for the amount is small in comparison with the whole extent of the poem—as they are for the indication they give of the sort of literary influence which helped to shape the *Meditations*. It is with the mystical writers that the poet of the *Meditations* has the closest affiliations. His poem is admirably representative of the lyric treatment of the life and passion of Christ, a treatment in which the poet, often with a curious mingling of artificiality and simplicity in thought and expression, draws from each incident of his narrative, subject-matter for devout meditation and occasion for the expression of deep personal grief or joy.



## LIFE

I, Charlotte D'Evelyn, daughter of Sarah F. and Frederick W. D'Evelyn, was born in San Francisco, California, in 1889. I was educated in the public schools of Alameda, California. In 1911 I graduated from Mills College, California, with the degree of Bachelor of Letters. During the next two years I taught in the public schools of Idaho and California. In the years 1913-15, I held a graduate scholarship in English at Bryn Mawr College. In 1915-16, as Mary E. Garrett European Fellow, I studied at the University of Oxford and in the British Museum. I returned to Bryn Mawr College as Fellow in English for the year 1916-17. In February, 1917, I passed the preliminary, and in May, 1917, the final examinations for the degree of Doctor of Philosophy. My major subject was English Philology, with English Literature and Old French as associate and independent minors. To Dr. Carleton Brown, Professor of English Philology, Dr. Howard Rollin Patch, Associate in English Philology, Miss Lucy Martin Donnelley, Mary E. Garrett Memorial Professor of English, Dr. Samuel Claggett Chew, Associate Professor of English Literature, M. Jean Baptiste Beck, Associate Professor of Mediæval French Literature, under whom I have worked in each of these departments, I wish to express my sincere appreciation of the interesting and profitable instruction which I have received. I gladly take this opportunity of recording my special indebtedness to Professor Brown for his guidance and criticism of my work, and for the very generous way in which he has put material for investigation at my disposal.

The following articles, prepared during the period of my graduate study, have been printed: *Sources of the Arthur story in Chester's Loves Martyr*, *Jour. Eng. Germ. Philol.*, xiv. 75-88; *A note on Bede's Death-Song*, *Mod. Lang. Notes*, xxx, 31; *The Middle-English Metrical Version of the Revelations of Methodius*, *Publ. Mod. Lang. Assoc.*, xxxiii. 135-203 (see also *P.M.L.A.*, xxxiv. 112-113, for corrections of the text); *The Gray's Inn Fragment of Sir Isumbras*, *Eng. St.*, 52, 72-76.



# Meditations on the Life and Passion of Christ

FROM MS. ADDIT. 11307

[IN printing the text of the *Meditations*, all MS. abbreviations are expanded in italics. Alterations in the MS. reading or additions to the lines are set in brackets. Parts of compound words which are written separately in the MS. are joined in the printed text by hyphens ; where the MS. runs separate words together, these are separated in the printed text without comment. The paragraph divisions are those indicated in the MS. Otherwise, punctuation, including with a few exceptions the use of capitals for proper names, has been supplied by the editor.]

Heyl be pou, sone of þe fader aboue,	fol. 7 a.
þat man býcome for mannes loue,	Invocation
Of þe I make þis prayſyng ;	to Jesus,
Graunte it mote ben at þý lýkýng ;	4
And pou, þe sterre þat shýnest brýght,	and to Mary.
To heuene and erthe pou lenest light,	
fforthfulle mýn herte þat I maý here	
To prayſon þe þat hast no pere ;	8
Of Dauides kýn maud gentil,	
pou make mý tonke swete and sotil,	
Whan I þe shal prayſe or grete,	
þat it soune as harpe swete.	12
Lady, pou were from heuene gret	The Immaculate Con-
And wyth þe holy gost be-set.	ception.
pou were with childe as it was sene	
And lýk the lilýe maud ful clene ;	16
pou conseýuedest al in clenness,	
Trauaile of býrthe tornd in-to blisse ;	
Care of oure kýnde noied þe noght,	
ffor þý child swete al wele hap wroght.	20
After þat was a wonder sight	
To se þat lord so mýkel of mýght	
Of a tendre maidons hond	
Ly bounde wýth a cradel-bond.	24

PASSION OF CHRIST

B

fol. 7 b.

Mary has  
captured the  
Unicorn.

We blesse þe tyme þat þou were born,

ffor þou hast cauth the Vnicorn

þat was so fers in þe olde lawe ;

Thorw loue he is fro heuen drawe.

28

þou hast set him vp-on þy barm

And homly halsed hym in thin arm.

Kýndely he crieth after þy tete

And souketh þi mylk þat is so swete.

32

Now is þis a wonder thýng,

Thus to feste so noble a kýng.

Vessel of seluer hath he non at mete,

His cuppe is a maidons tete.

36

þat tete was ful of swete lýcour

þat fedde so þat swete flour,

Til it gan so to wexe and sprede,

Hit heled oure kýnde fro deueles drede.

40

The sweet-  
ness of Mary  
drew Jesus  
down to  
earth.

A, maide, mikel is þi swetnesse ;

Thi mulk haht banned oure bitterness.

Hit is fer more dilicyous

þan angeles mete, I preue it thus ;

44

For he þat fedeht angeles alle

Cam down from þat hie halle ;

In thi barm he tok his reste

And seek mylk of thy blessed breste ;

48

fol. 9 a.

Christ, Lord  
of the  
Universe,

He þat is so mykel of myght,

þat made bothe þe day and þe nyght,

Heuene and erthe, sonne and see,

Mone and sterres, as 3e may se,

52

He sette also the planetes seuene

Vp in þe firmament of heuene,

Euere ilk in his owne spere

For to meue on his manere ;

56

He worcheth wederes at his wýlle,

For he may bothe saue and spýlle.

But bý-leue we may haue

He cam not to spille but to saue ;

60

came to  
earth with-  
out princely  
pomp.

For he cam not on stedes proude,

With hidous cry ne with trompes loude,

Wip sheldes, pauyes, ne wýp targe,

Wip plates, helmes brode and large,

64



Wip sharpe swerdes ne <i>with</i> lang spere, Ne wip non other grisly gere, <i>With</i> no pride ne <i>with</i> no pres, But mekely as a pryncce of pees.	68
Loue, pou art ful mykel of mygth, þe may no thyng wipstonde in fygth. The mygtful kyng þat is aboue, He is discomfited thorw myzt of loue.	72
We pray þe, loue, ententiuely Of oure hertes pou haue maystry.	fol. 9 b.
Whan þei arn sterne, styf, and stoute, Thorw þi myzt make hem to loute, And tenderly to loue þat child þat was born of þat maydon myld.	76
þat maide is likned to þe spryng of day And to þe sonne þat shyneth ay ; Pereles, precious of pris, Sho is likned wel to paradys ; And more I may tellon perto, Sho is lik þe firmament also ; ffor sho stered at wylle, y-wys, þe hie sone of riztfulnes	80
Now to hure barm, now til hure brest. Thus heuene in erthe hap taken his rest ; And now is þis a wonder steuene, Heuene is in erthe <i>and</i> erthe in heuene.	84
Damesel, pou berest þat flour Thorw hos fairnesse <i>and</i> hos flauour The world þat was welked for elde, fflorscheþ azeyn as flour in felde. Thow, clene mayde wipoute viole, Art likned to þe premerole.	92
Whan floures weron welked <i>and</i> al y-gone, Lyk prymerole pou sprang alone. Maidon, pou gost with a gerlond Such was neuer fondon in no lond.	96
Hit is as þe lilye dilicyous ; Hit has no pere so precious. In þi bosme þat lilie sprang ; Who tok it fro þe, he dede þe wrang.	100
	fol. 11 a.
	104

Now is þi bosom a fair roser,  
þere springeþ þe rose þat is so cler.  
þer-of þou hast a garlond dýght  
To kýng of kýnges, to lord of mýght ; 108

Holy Writ  
describes  
her beauty.

þat garlond is of roses made  
þat [n]euere shulon falwon ne neuere fade.  
þe liknesse of wich speketh Holý Writ  
Maý no man take but men of wýt. 112

Hit likneþ þi wombe to a mowe of corn,  
 ffor bred of lýf þer-of was born.  
 Þi rodý chekes so semely seet  
 Ben likned to þe pomegarnet.

þi faire nekke also þer-wyþ  
Is lik þe castel of kȳng Daud ;  
þer-inne ben speres for þe bataille,  
ȝif anȳ enemȳ hit wolde asaile. 120

Milk and hony under þi tonge  
 Holý Writ sais hit is outspronge.  
 þi clothes ful of encense swete ;  
 Bred of lýf souketh of þi tete. 124

fol. 11 b.

No tongue  
can praise  
her fully.

But though I speke wip angeles tonge,  
**W**hat-so I saide, what-so I songe,  
 I ne mýgthe neuere, mý ladi fre,  
 fullý preýson thý bounte. 128

Now is þat lord, þat kȳng, y-born  
þat shal saue þat is for-lorn.

The Visitation of the Magi.

Thre kȳnges offredon hȳm presentȝ,  
Mirre and gold and frankensentȝ ;

In tokenyng of þe Trȳnȳte  
 þey offredon to hȳm ȝiftes thre.  
 The kȳng Heroud was wroþ *and* wod ;  
 He spilte þe Innocentes blod,

ffor he wolde han slayn þat child  
 þat born was of the maidon myld.  
 In þe est þere was schewed a sterre ;  
 þe kыnges thre þat kemon fro ferre 140

þat brighte sterre wente hem aforne  
And schewed hem where þe child was born.

Whan þei were comon in-to þat place,	
þere þei fondon þe moder of grace,	144
And on hure barm þe kȳng of blisse,	
þe brigthe sonne of rȳȝtfulnesse.	
Hoso hadde ben þere wel hadde hȳm ben	
þat moþer and maȳdon for to sen	148
With hure swete child pleȳinge ;	
Non herte maȳ penke so gret lȳkȳnge.	
Whan it gan wepe, þat child so swete,	fol. 13 a.
Sho stilled him with mȳlk of tete ;	152
Sho clipte hȳm ofte and keste also,	
Gret was þe ioȳe be-twene hem to.	
þat ȝonge child whan it gan wepe,	
Wip song sho lulled him a-slepe ;	156
þat was so swete a melody	
hȳt passet alle mȳnstraleȳ ;	
þe nȳghtȳngale sang also,	
Hure wois is hors and noght þer-to.	160
Woso ente[n]deth to hure song	
And leueþ þe firste þan doth he wrong.	
Nou maȳ þe harpe his stringes slake,	
For it maȳ no mȳrthes make	164
To make oure herte lȳkȳng and liȝt,	
As song doth of þe burde briȝt.	
Song of angels Crist for-sok	
And to þe maidons song he tok ;	168
ffram heuon he lighte a-doun ful lowe	
Of þat song to herkon a throwe.	
Ffor ioȳe and blȳsse aȳ as sho song	
Teres were medled aȳ among.	172
Whan hure child was at desese	
Sho wolde hȳm with an appel plese ;	
Outher a flour sho wolde hȳm take,	
And sho so wolde his wepȳng slake.	176
Glad is that godeman Sȳmeon	
ffor now is al his serwe a-gon.	
He sȳ þe light of ioȳe and blis	
þat man maȳ brȳngon [out] of derknes.	180

They find  
Mary play-  
ing with her  
child.

The sweet-  
ness of  
Mary's  
singing  
surpasses  
all other  
song.

fol. 13 b.  
Simeon  
rejoices in  
Jesus.

	Vp in his arm þe child he lifte And God he thanked of his gifte. Redȳ he was to dethe dȳght Tho he hadde seȳn þat lord of light.	184
Early mira- cles of Jesus.	ffruȳt gan to rȳpe vnder þe lef, Vnder þe moder þe child him thref. Whan he was woxen in elde Werkes he wrouȳte feȳȝ and selde ;	188
	ffor at the feste <i>per</i> he was set, Pottes wip water forþ weron fet. He tornde þe water in-to god wȳn ; Of grape was <i>per</i> non more fȳn.	192
The Baptism.	þou dreiedest þe flod of Noe, þou waschest water and water not þe ; ffor whan þou were <i>cristened per-inne</i> , þou ȝeue it mȳght to clense of sȳnne.	196
	Onlich þe water of þat welle Quenchon maȳ the fir of helle. Thou were led in-to wildirnesse, Tempted thorw deueles wȳkednesse.	200
The Tempt- ation.	Thow wipstode, þanne fleȳ þat fo ; Ensample we han to don also : Wip god ensample and god techȳng þe peple is lad to lif lastȳng	204
fol. 15 a.	þou helest alle maner euel And out of summe þou drȳuest þe deuel. Thousindes þou feddest wip loues fȳue ; The dede þou reisedest fram deth to lȳue :	208
The raising of Lazarus.	þou reisedest Maudeleȳnes brother To lȳue, and also manȳ another. He laȳ in g[r]a[u]e daȳes foure ; þe ferþe daȳ he smelled soure,	212
	ffor after dede mannes lawe His bodȳ was <i>with</i> wormȳs gnawe ; ffor flesch is not but wormes ware Whan it lith ded and biried bare.	216
	þat dede bȳ name þou gonne to calle, “Com out, Lazer, what-so bȳ-falle.” “Com out” brings terror to the fiend.	



Panne myght not þe fend of helle	
Lengur make þat saule to dwelle,	220
So dredful was þat ilke cry	
To þat feloun,oure enemȳ.	
The kȳnges trompe blew a blast :	
" Com out," it seide, " be not a-gast."	224
Wip þat woys þe fend gan quake	
As doth þe lef whan wȳndis wake.	
" Com out " is now a wonder soun ;	
Hit hath ouercome þat foule feloun	228
And al his carful compenȳe ;	fol. 15 b.
ffor drede þer-of þeȳ gonne crye.	
Ȝet is " Com ou[t]" a wonder song,	
ffor it hath broken þe pryson strong,	232
ffeteres, cheȳnes, and bondes mo	
þat wroghton wrecched soules wo.	
" Com out," þat kȳnges woys so fre	
It maketh þe deucl and deth to fle.	236
Seȳ me now, þou serpent slȳ,	It puts death and the devil to flight.
Is not " Com out " an asper cry ?	
" Com out " is word of bataȳle,	
ffor it gan helle sone to assaile.	240
Whi stoppest þou not, fend, pin ere	
þat þis word entre not pere ?	
He þat seȳde þat word of mygth	
Shop hȳm fellȳ to þe fȳgth,	244
ffor wȳth þat word he wan þe feld	
Withouten spere, withouten sheld,	
And brogthe hem out of pryson strong	
þat weron holden pere with wrong.	248
Tel now, tȳrant, where is þȳ myght ?	
" Com out " hap feld hit al with fȳght.	
Thȳ pryson he hap fro þe ȳ-drawe,	
And þer-tó, þef, he hap þe y-slawe.	252
After þis discomfiture	The en'ry into Jerru- salem.
The peple com hȳm to honure,	fol. 17 a.
With palmes and with floures swete,	
Wepȳnge for ioȳe þei gonnen þe mete.	256

The Last  
Supper.

pou madest a feste, prynce of prys,  
That passeth alle maner delys ;  
þin ovne body þou ȝef hem alle  
þat eton þanne wip þe in halle. 260

Loue þat hadde of þe maystrye  
Maude þe make þat mangerye  
And alle þo þat with þe ete  
Also weron fed with loue swete. 264

pou seydest þanne on swete manere  
To hem þat weron þe lef and dere :  
“Desired I haue with gret longynge  
To ete wip ȝow at my wendynge.” 268

A coupe þou toke with-inne a þrowe  
And bad hem drinke alle on rowe.

Jesus' fare-  
well to his  
disciples.

Whan he hadde don also,  
pou spak a word þat wroghte hem wo : 272

“Children, ȝe shal neuere more  
Sen me drynkon ȝow be-fore,  
Til þat we drynke to-ȝyderes alle  
In heuene in my faderes halle.” 276

The  
disciples'  
sorrow.

þer was mornýng, weping, and mone ;  
Alas, how sholde we lyue a-lone.

pou shalt now parten vs fro,  
Lete vs be slaýn and gon also. 280

fol. 17 b.

Was neuer tempest so gret on see  
þat made shipmen so carful bee,  
As þi word made alle þo  
þat þou toke of þi leue to go. 284

ffor þanne þey gonnen þenke anon  
How fair þou were of flesh and bon,  
Swete in speche, corteys and fre,  
And slaýn þei wolde ha ben for þe. 288

þei sholden for soþe han fallon to grounde  
As maymed men wip dedes wounde

Jesus' words  
of comfort  
to his  
disciples.

But comfort of þi swete speche.  
In þat siknesse þou was hure leche ; 292

For þou dedest hem mukel disport  
With a word of gret comfort ;

A while þou seidest þou most gon

And comen aȝeȳn riȝt sone anon ;	296	
“ffor sothe riȝt as I ȝou telle,		
Euere more with ȝou to dwelle.		
Suffreþ now a litel while,		
ffor I ȝou seȳ withouten ghȳle,	300	
I shal gon diȝte ȝou a place		
Of gret comfort and gret solace,		
And pere [ȝe] shul dwellon <i>with</i> me		
And fro me neuer more departed be.	304	
As ȝe me loue beþ glad and blȳthe ;		
I go and come aȝen ful swȳthe.		
I make ȝow þis comaundement,		fol. 19 a.
þat ilke loue oþer <i>with</i> god entent ;	308	“ Love one
And per-bȳ shullon men wel I-se		another.”
Mi trewe disciples þat ȝe be.		
Hose kepeth mȳn hestes, þanne it is sene		
þat he me loueþ <i>with</i> herte clene.	312	
Now wil I ȝow not seruantz calle,		
But I ȝow clepe mȳ frendes alle.		
þe wordle shal tene ȝou swȳde sore		
Wiþ harde happes lasse and more ;	316	
But loketh ȝoure hope be stȳdefast,		“ Keep your
For I haue þe wordle a-down cast.		hope stead-
þe moþer suffre[p] wel to-forn		fast.”
Serewe er hure child be born ;	320	
Whon it is born sho feleþ lisse,		
Hure bale is tornd in-to blisse ;		
And þanne þenkeþ sho neuer more		
Of wo þat sho felte bȳ-fore.	324	
ȝe [shul] be in place dwellȳng <i>with</i> me		
pere ȝe shulle neuer of serwe se.		
This nȳght ȝe shulle for sorwe quake		
Whanne ȝe shul se mȳ bodȳ ȳ-take ;	328	
ffor prophetes han writon of me,		
“ Whan þe herde is hent þe shep shul fle.”		

303-4. These two lines are reversed in the MS. ȝe not in MS.

319. MS. *suffred*.

325. MS. *han*.

328-9. Written in margin, with place for insertion marked.

	þe world sholde loue boþe 3ow and me And we weron of his meýne ; But for he wot we arn not so, He wercheth euere sorwe and wo.	332
fol. 19 b.	3e þat trauaýlþ, loketh to me, ffor I shal 3oure comfort be. Lerneþ of me now meknesse And 3e shulle haue 3oure part of blisse.	336
"I am the True Vine."	fforsothe I am a veraý výne And 3e ben alle braunches mýne. Dwelleþ with me as braunches clene And þanne shal 3oure fruýt be sene. Spring a-brod in-to ilk a contre 3oure swete fruýt þat þei mow se. Of mý výne ho-so is traile Of fruýt maý he neuer faille. Mý fader of heuene pu[r]geþ it so, þe fruýt encreseþ euere mo.	340
Jesus prays to the Father for his disciples.	ffor soþe, fader, now I þe telle, I wole mý seruantz with me dwelle In mý realme pere I shal be, And þei shullen mý blisse se. I pray þe only not for hem, But also for alle criston men That shullon her-after þorw hure lore Leuon on me and louon me more." With þuse wordes and other mo, Ihesu, þou smýte hure hertes so þat þeý býgounnon to sýke sore And weýle þe ðaý þat þ[ei] were bore.	344
	Ihesu, sende in mýn herte also Grace to fele of þat wo ; ffor þat maner of mornýng Passeth alle wordles lýkýng. Tho Ihesu wisch þe aposteles fet ; And on þe mount of Olýuet Whan þou madest þi preiere þou swattest blod with carful chere.	352
fol. 21 a. The poet prays for a share in the disciples' sorrow.		356
		360
		364
The bloody sweat.		368



A welle of blod sprang out of flesch ; <i>per-inne</i> is died a flour ful fresch. <i>pe</i> flour so swete <i>pat</i> <i>pet</i> haþ shent Is diȝt in blod in strong turment.	372	
<i>pe</i> sharpe swerd of erthely loue Haþ mad <i>pi</i> body blodý a-boue. Strengthe of loue <i>pat</i> is so feer Haþ mad <i>pý</i> body a red roser.	376	
With dropes of blod <i>pi</i> body is diȝt As <i>pe</i> firmament wiþ sterres liȝt. Of <i>pe</i> , <i>Ihesu</i> , lene me <i>pi</i> liȝt Whanne I shal drawe to dethes myȝt.	380	
Whanne <i>pou</i> were in <i>pis</i> carful cas An angel made <i>pe</i> solas. Now is <i>pis</i> a wonder sort Hou maker of mirthe may han comfort ;	384	Jesus is comforted by an angel.
And <i>pou</i> tauȝtest vs <i>per-ly</i> To praye to <i>pe</i> in oure any, ffor <i>pou</i> art euere ny at nede, Comfortynge hem <i>pat</i> arn in drede.	388	fol. 21 b.
Now cometh <i>Iudas</i> , vntrew tretour, [H]e neȝgheþ <i>pe</i> lamb, oure sauȝour ; He kisseth <i>pe</i> flour <i>pat</i> shýneth bright, And vnder honý veným is dight.	392	The Betrayal.
Now was <i>Iudas</i> marchaunt vnwýs To selle <i>pat</i> lord for so lýtel pris, <i>pat</i> hadde richesse withouten ende To raunsom with al mankýnde.	396	
To <i>Iudas</i> , <i>Ihesu</i> , þanne seides <i>pou</i> , “ffrend, whi comes <i>pou</i> hider now ?” Swete <i>Ihesu</i> , how myȝtest <i>pou</i> so Clepe <i>pi</i> frend so fel a fo ?	400	
Sithe <i>pou</i> spekest, lord, so louely To him <i>pat</i> is <i>pin</i> enemý, How swete shulon <i>pý</i> speches be To hem <i>pat</i> hertly louon the.	404	
Alas, <i>pou</i> swete prýnce of pees, As <i>pef</i> goth bondon gýltles.		Jesus is bound as a thief.

Thi bondes sitton þe ful sore,  
And oure sor is hol þefore. 408

þe kȳng þat no man mȳȝte ouercome,  
With loue-bondes he is ȳ-nome.

Now is oure fader Adam ȳ-bounde,  
Crist goth in bȳtter bondes ȳ-wounde. 412

fol. 23 a.

Bonds, do  
you not  
know whom  
you bind?

Wite ȝe not, bondes, whom ȝe bȳnde,

Out of his fȳngres þat ȝe so wȳnde

Dropes of mirre of swete sauour?

Whiles he suffred so sterne a shour, 416

The bondes ben so harde ȳ-set

Vnder þe naȳles blod hȳm blet.

The blod comeþ out so gret plente

That no man maȳ þe naȳles se. 420

Whan I loke on mȳ sauȳour

þat is blod-red as rose-flour,

I auȝte wel to wepe sore,

Thouȝ I se of his wo no more. 424

Verrayliche whan I þe se

Gon harde bounden for loue of me,

Euere I weile þat ilke stounde

þat I ne were smȳte with depes wounde 428

The poet  
prays to be  
bound like  
Jesus.

þou þat berest vp-on þȳn hond

ffor mȳ sinne þat bitter bond,

With þȳne bondes bȳnd me so

þat I wepe þorw þought of þi wo. 432

Lord, þou gost so faste ȳ-bounde,

Wiþ swerd of loue ȝif me a wounde,

þat mȳn herte þat is hard ful ofte

Thorw þat wounde wexe softe. 436

More wolde I speke of pis matere,

But I mot leue of riȝt here;

And wiþ þe grace of God bȳ-fore

I shal speke forþer more. 440

fol. 23 b.

Peter's  
denial.

Petre þe apostle folwed ful fere

And neȳghed euer ner *and* nere,

Til at þe last drede hȳm tok,

His owne lord þat he forsok. 444

He lerned pere thurw þat trespas

To for-ȝeue in þe same cas

Trespas to hem þat dedon amýs, As God Almýȝtý for-ȝaf hým his. Now is þe kýng ful of mercy Brouȝt at abaý <i>with</i> hides cry. On cheke and chýn and iche a place Þei spatton in his faire face. Blýnde caytýfs <i>with</i> gret vurýȝt Hiddon his face þe sonne of sýȝt. Þei han now wroȝt a carful werk, Hud þe daý <i>with</i> nýȝt so derk. His semblant swete ful of delýs, fflour of loue and lilie of prýs, Is bobbed and smýton wip vilenýe Of þat onkýnde compenýe. Swete cheke, whan I þe se Smýte and bete for loue of me, Rulý and red and sore smerte, Ruþe and wo perseþ mýn herte. The cheke þat lenep angels here lizt <i>With</i> strokes delfuly is dýȝt ; ffor shame and for strokes fele Wexéth red and fer fro hele. Þe kýnges cheke is red for shame And smýte for sýnful mannes blame. Shendshýp and shame greueþ hým more I-wis þan deden þe strokes sore. Alas, þe lamb þat can no qued ffor oure shame wexeþ red. Hýs shame and his dýshonour Maken oure chekes of god colour. A wrangful quest ful of falsnesse Aȝeýnes riȝt bereth fals witnesse ; And so derknesse acuseth lýȝt And wrong haþ ouercomen rýȝt ; Now shent wermot þe honý-comb ; The wolf haþ maistrýe ouer þe lomb ; Þe semblant lich þe lýlie clene Is woxon red wip strokes kene ; Þe wode wýnd þat waketh on water, þat maketh shippes to cleue and clater,	448     452   456   460   464   468  472   476  480  484	  The buffett- ing of Jesus.             fol. 25 a. His cheek grows red for shame and hard blows.     Right is overcome by wrong ; light by darkness
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	So wod and wilde may not be As false Iewes weron þe.	488
Jesus is brought before Pilate, fol. 25 b.	Swete Ihesu, þis stronge fyght þou suffredest al þis longe nyght. Aȝeyn þe daȝ began to sprynge To-fore Pilat þeȝ gonne him brynge.	492
	Thou prince þat hast man excused, To-fore þe iuge art now acused. Litel þou spak and swȝde softe ; þer-onne Pilate gan wonder ofte.	496
	But þou forthfuldest þe prophecȝe þat was said þorw Ysaȝe : þou art led as lamb to knyȝt þat goþ so stille and maketh no strȝf.	500
	Pylat þe iuge parceȝved wel þat it was fals eueryedel þat þi fon þe beron on honde.	
and Herod.	Bȝ-foron Herodes he dede þe stonde. þou stode stille and not ne spake ; Heroudes for wratthe gan to quake, And in toknyng of gret dispit He dede on þe þo cloping of whit.	504 508
"Crucify him."	Aȝeyn bi-fore Pilate þou art brouȝt ; þat wikked folk þe louede nouȝt Wyȝh hȝdous cry to crie on þe, "Do hȝm on þe rode-tre."	512
	Alas, þe folk werse þan wod þat spilton with wrong so riȝtful blod ; And Baraban, þat foule feloun, Deliueredest out of stron[g] prisoun.	516
	þe lion whan him hongreþ sore, He gȝnnep for to crye and rore ; But whan he haþ his preie founde, And it falleth to þe grounde,	520
	He hath mercȝ per-of also bȝȝue, And let it gon awaȝ a-ȝȝue. fol. 27 a. But þou haddest mercȝ non Of him þat stod stille as ston ;	524



- But feller þan þe lioun wod  
 þou were to spillon þat lombes blod.  
 Pilat tok him þe at þi wille  
 To beton hym with scorges grille,  
 So þat whanne he were bete  
 þou woldest him on lýue lete.  
 But euere was þi cry anon  
 Til he were on þe rode y-don. 528  
 Pilat þanne graunted al þoure wille  
 þat lord of mercy for to spille.  
 þanne kemon 3e alle him bý-forn  
 And korendon hym wiþ kene þorn. 536  
 The blod ran doun of his face,  
 fful rulý wax þat rose of grace.  
 Now haueþ Ihesu a chapelet  
 Of þornes on his heued y-set. 540  
 þe rede blod renneþ bý his cheke ;  
 Thus ben þe Iewes on hym a-wreke.  
 þey clepon hym kýng and al in scorn,  
 And corondon hym with sharpe þorn. 544  
 Now was þat a wonder þýng  
 So to corone þat noble kýng.  
 In the kýnges dyademe  
 Sit þe þorn þat is so brème. 548  
 Now is þe þorn of more powere  
 þan diamand or saffere.  
 Now haþ perre vertue y-lorn  
 And al þe pris [is] in the thorn ; 552  
 ffor at oure kýnges coronement  
 Perre is left and thorn is hent.  
 It was sumtýme þe manere  
 To 3ýuon corones of lorere 556  
 To him þat bar him best in fýght  
 And bere þe pris as most of mýght.  
 Therfore me þinketh þey dedon þe wrong—  
 ffor þou art kýng mýghtý and strong— 560  
 To corone the with bitter brere :  
 It sholde han ben of þe lorere.

Jesus is  
delivered to  
his foes.

He is crown-  
ed with  
thorn.

Now thorn  
is of more  
worth than  
precious  
stones.  
fol. 27 b.

- But wel we may blesse þe þorn,  
 For þorw þe þorn oure serwe is lorn. 564  
 Þe þorn þat was so sharp and kene,  
 Of serwe it hap mad vs clene.  
 Min herte þat shal *with* deth to-breste,  
 It auzte neuere to hauen reste, 568  
 And it louede wel his kȳng,  
 To þenkon on his coronȳng.  
 Þe kȳng to fȳgtþe for his meȳne  
 Maketh him an helm of brere-tre. 572  
 Reufely þis forhed blet,  
 Þat helm on hed so sore is set;  
 His chekes ben al blodȳ bȳ-gon,  
 So sore his helm sit him vpon. 576  
 Bȳ-hold þi kȳng in his corone  
 And þou shalt for serwe swoune.  
 Whi ne wilt þou, thorn, mȳn herte perce,  
 Þe peȳne of Crist whan I reherce? 580  
 More skȳle it were to do me wo  
 þan hȳm þat no þing hap mȳsdo.  
 Þe flour þat is tendre and clene,  
 It nath no gilt to thornes kene. 584  
 Whi sholde it þanne *with* þornes þrikke  
 ffelon manȳ a sorȳ þrikke?  
 Rede now, hose rede can,  
 In þe forhed of God and man, 588  
 Þe lettres he may wel i-wete  
 Weron *with* sharpe þornes i-write.  
 Þei setton hem down vp-on hure kne  
 And seidon, "Kȳng, al heil þou be;" 592  
 And was but on hure scornȳng  
 þat þaȳ clepedon hȳ[m] hure kȳng.  
 ffor shame his hew chaunged anon  
 As doth þe flour whan somer is gon. 596  
 Eft þe dedon hȳm shame and shonde,  
 Þei tokon hȳm a reed in honde.  
 "Þȳ septre," þeȳ seidon, "a reed shal be  
 In toknȳng of þȳ dȳgnȳte." 600  
 Scornȳng þeȳ smeten hȳm among,  
 þan siked þo kȳng for peȳnes strong.

Among al his serwe and wo	
He ne seide neuere ones, "Whi do 3e so?"	604
But let hem don with him hure wille,	fol. 29 b.
Scorne <i>and</i> bete him al hure fulle.	
Ihesu, þorw þi septre of shame	
þou broughtest vs alle out of blame.	608
Angels of heuene as wel as we	
Ben gyed with þi septre fre.	
þer-fore, angels, 3e sholde also	
3oure mon make right as I do.	612
Here is a song ful of care,	
þe kȳng is tornd to bysmare.	
His herte groneþ þorw serwe <i>and</i> grame,	
He may not loke vp for shame.	616
Whan þei bi-gonne to leyghe loude	Jesus is filled with shame before his tormen- tors.
No continuaunce þe kȳng þo konde,	
So was his herte with shame shent	
As lamb with whelpes toþ ý-rent.	620
Whan þei seidon þat scornful word,	
"Al heil be þou, kȳng and lord,"	
His chekē was þanne wiþ red depaynt,	
ffor shame and shonde he was ful faynt ;	624
His ýe þat was so fayr and bright	
ffor shame down to þe erthe is pyght ;	
His tonge is stille <i>and</i> speketh no qued,	
His herte for shame is wel ner ded.	628
Lo, hou myche loue is of mȳght,	
So harde he it haþ in herte pyght ;	
He bereth what-so men leȳn him on,	
So harde haþ loue his loue ouergon.	632
His swete sȳdes fair and clene	fol. 31 a.
I-bete weron wiþ scories kene.	
So ronne þe blodes dropes býdene	
þo swete skȳn mȳzte not ben sene.	636
þanne wiþinne a litel þrawe	
ffor peýne hung his hed ful lawe,	
And his bodȳ so lýlȳe-lȳk	
ffor smarte strokes wex <i>and</i> sȳk.	640

- His face wex bliech, his lippes bloo,  
 Sore to grone gan he poo.  
 þat chaumpioun in pis bataÿle  
 Sore swette for gret trauaÿle, 644  
 As rose be-gýnneþ to falwe *and* folde  
 In wýnter for þe frostes colde.  
 Heil be þou, breste, veÿne of pite,  
 fflour of heuene, welles of bounte. 648  
 Who-so hap grace of anÿ þýng,  
 He drýnge[þ] of þat welle-sprýng.  
 Brest fel ful of loue fre,  
 þou noble trone of charÿte, 652  
 þou welle flowýng fram heuon a-boue,  
 Mak me drýnk þorw mÿgth of loue.  
 Brest, in þe is God bý-loke,  
 How mÿgthe þe Ieues on þe ben wroke. 656  
 Godhede of þe made him a sheld  
 felly to fÿzte in þe feld.  
 þis sheld is of double colour  
 Whit and red as rose-flour; 660  
 þis sheld is born in tornement  
 And harde strokes it hath hent.  
 Whan deþ shal come me to asaÿle  
 þanne wolde muche þis sheld awaÿle. 664  
 Vnder þi sheld, Lord, þou me couere  
 ffor dýnt of deþ at fendes oeuere  
 Herte, hou mÿztest þou louon so,  
 Sippe loue hap þe to deþe do? 668  
 But lif þe þinkeþ þou hast ÿ-founde  
 Whan þou art ded wip loue-wounde;  
 Or loue hap mad þe so to raue  
 þat þou wenest maistry to haue 672  
 Whan þou art slayn and feld with loue,  
 Or þou wene to ben at þin a-boue;  
 Weþer loue þe tauzte to come to lýf  
 Whan he sleþ þe wip his knÿf? 676  
 Weþýng for loue [weþ]er it be wele?  
 A wounde of loue weþer it be hele?

The poet  
addresses  
Christ's  
breast, well  
of bounty.

It is a shield  
against  
God's foes.

fol. 31 b.

The poet  
addresses  
Christ's  
heart, con-  
quered by  
love.



3e, forsoþe, þis is þe lore	
Of loue þat I haue 3erned 3ore ;	680
Thorw mý3t of þat lore wis	
In strong bataýle þou bere þe pris.	
þou herte ful of loue gret,	
Mi drye herte make it wet,	684
And on drope of loue-lykýng	
Let me haue of þi welle-sprýng.	
Loue þe made man to be,	fol. 33 a.
Loue þe dede on rode tre,	688
Loue hap þe 3iuon depes wounde,	
Loue hap þe leid ded to grounde.	
þou herte ful of loue fre,	
þe pellican hap lere[d] of þe	692
His herte-blod to spille and spende,	
His briddes mýschief to amende.	
Herte, write wiþ loue-lettre,	
Ther maý be fonden non þi bettre ;	696
Of trewe loue has þou no pere—	
I grete þe with mý pouere.	
Heil be þou, crois, baner of pris,	
Poudred wiþ rose and flourdelýs ;	700
In oure werres þou art baner,	
Of rose of heuene also roser.	
Whan þe fend þe saý displaid,	
He is ouercome and al dismayed.	704
A3eýns þe dar he not fý3te,	
So dredful art þou to his sý3te.	
þe crois is holý cherche nest,	
þere maý þe turtur brede best,	708
To his paleis þe sparwe fleý	
Whan crýst vp in-to heuene steý.	
Iacob seý in verray sweuene	
A ladder lastýng vp tyl heuene ;	712
þat ledder 3af vs a tokenýnge	fol. 33 b.
þe crois sholde vs to heuene brýnge.	
Crois, þou art shýp of Noe	
þat sauest oure kynde wiþ þi tre.	716

He begs a  
drop of love  
in his own  
heart.

A praising  
of the cross.

	pou dost þe deuel shame and shonde ; No fo maȳ þi liȳt wȳþ-stonde ; Thouȳ pou be he þat fro heuon come In erthe pou berest þe rede blome ; pou berest þe note wiþ þat cornel <sup>a</sup> þat fedep al þe wordle so wel.	720
It bears Mary's fruit upon its branches	A maidon hadde in hure gardȳn þe fruȳt of loue þat was so fȳn. þat fruȳt fro hure þe croȳs fette, Hie on his branches he it sette. þe swerd of þat mȳȳtȳ kȳng Be wȳþ me at mȳn endȳng, þat I maȳ fiȳte wiþ help of þe And make þat foule fend to fle. Crois, pou art ful of perles clere, Of lȳȳt is no sterre þȳ pere. In-to mȳn herte sent þi liȳt And put þer-fro þe derke nȳȳt. Kȳng of loue wiþ loue to-rent, Bȳcomeþ it þe wel so to be shent And suffre dep? forsoþe, naȳ ; But mȳȳt of loue þe maistrieþ aȳ.	724
	Whȳ wilt pou wiþ loue fȳȳt? His swerd wiþstonde pou ne mȳȳt. As wȳnter felleþ þe lilie-flour, So loue þe sleþ þorw strengthe of stour. Swete Ihesu, þi nobeleȳe Hou mȳȳt it suffre þe so dȳe, And lete loue on þat maner Ded to brengon þe on ber? Or loue be glad wiþ speres wounde To bere þe þorw and doun to grounde? Loues praȳe I trowe pou be, So harde he huntep þe to sle.	728
fol. 35 a.	ȳif dep ne hadde smȳton þe so þat made þi face blak and blo, þe feld in Maȳ bar neuer flour þat hadde be lich to þȳ colour. In cas pou ne haddest not ȳ-deȳd, Ho-so hadde þe be þe lilie ȳ-lied	732
Jesus is overmas- tered by love.		736
		740
		744
		748
		752
Death and wounds mar his corneli- ness.		756

- He sholde no lyknesse han I-knowe  
 More þan of snow *and* of a crowe.  
 Þe beaute of þi louelý lere  
 Passeþ alle roses clere. 760
- Rýzt as þe flour fair in felde  
 Passeþ hepen and weýkeþ for elde,  
 fful gret reuthe it was to sene  
 þat flesh ý-take of maýdon clene 764  
 Wounded wiþ spere, *with* scorges bete,  
 And for loue his lýf to lete.  
 A swete praý, loue, has þou hent,  
 þou hast Ihesu wýth naýles rent. 768 fol. 35 b.  
Jesus is the  
prey of love.  
 Glad art þou to vnder-fonge  
 Þe praý þat þou hast souzt so longe ;  
 Longe þou hast be ful hungry  
 To hauen þat praý in þi maistry. 772  
 Now þou etest þat rýche flesh  
 And drýnkes þe wýn of blod so fresch.  
 Ihesu, loue vpon þe ran  
 And asked þe to saue man. 776  
 He fedde him on þe til þou were ded  
 And paid þe raunsom for mannes qued.  
 Ihesu, þi flesh was medicýne  
 To man þat was in helle-pýne. 780  
 þat flesh was hanged on an hok  
 And harde naýles, so seþ þe bok.  
 Ihesu so brizt as sprýng of day,  
 Swetnesse of þe it lasteþ aý. 784  
 Strengthe of loue þou auzttest knawe  
 þat wiþ loue art brozt so lawe,  
 Loue now taket a wonder way,  
 He makeþ þat lýf is depes praý ; 788  
 He wirketh al rýzt as he wýl,  
 And what-so he doþ, al it is skýl.  
 þan it is rýzt and al resoun  
 So to do þo kýng a-down, 792  
 And þe seruant to make a kýng ;  
 Now is þis a wonder þýng.  
 Ihesu, þou soffredýst deþ gladlý  
 To wýnne oure loue enterlý. 796 fol. 37 a.  
Jesus suf-  
fered to win  
man's love.

- ffor loue þou settest dep at noȝt,  
 fful dere þou hast oure loue a-boȝt ;  
 And forte shewe pi loue entier  
 þou suffredest dep on foule maner, 800  
 fforte make oure hertes colde  
 Brennyng in loue as we ben holde ;  
 And þat we of loue ne faile,  
 þou hiȝtest vs for oure trauaile, 804  
 What tȝme we sholden hennes wende,  
 þe blisse of heuene withouten ende.  
 Alas, ȝif I vnkȳnde be  
 And loue noȝt him þat loueþ me, 808  
 Wath peyne am I wordȝ be lawe  
 That haþ Ihesu with loue ȝ-slawe.  
 But þou þat grantest alle grace,  
 Tak þe in mȳn herte a space, 812  
 And mak me go with loue ȝ-bounde  
 þat I be neuer hol of þat wounde.  
 Sithen þou comandest me to loue,  
 Send it to me fram þe a-boue ; 816  
 Sippe þou art loue and bred of lýf,  
 Send down a corun to pi caȝtȝf.  
 Kȳng forthfuld of loue-lȝkȳng,  
 Wanne wolt þou stoppe mȝ longȳng ? 820  
 þou hast of loue so gret plente,  
 Whȝ ne wilt þou þer-wip feden me ?  
 fol. 37b. Hit is worse þan anȝ [d]leth,  
 þis long a-bȝdȳng, for þat me sleþ. 824  
 Ihesu, of mȝ lif mak sone an ende,  
 But þou me sum confort sende.  
 Kȳng of loue, strengest of alle,  
 I here þe at mȝ dore calle. 828  
 þou fȳndest it loke wip barres stronge,  
 But brek hem vp, stond not to longe.  
 Loue, me þenkeþ þou art vn-wȝs  
 To fede wip wermot þe vȳne of pris ; 832  
 þou herest hȝm after drȳnkon calle  
 And ȝeuest him eysel medled with galle.

The poet  
begs that  
his love-  
longing may  
be satisfied.

He re-  
proaches  
love for his  
cruel treat-  
ment of  
Jesus.



Loue, pou worchest alwey wrake, þi loue hou myȝt pou forsake?	836	
I trowe þat it be þi manere To brynge þin owne frend a-bere. þou, hous of euere whit and clene, Were peynted with spotel of Iewes kene.	840	
On þi forhed so whit so snow Thou writest with a thorny bow. The grape þou wasshest in his wȳn, And an appel of lýf þat is so fȳn	844	
þou preisest it so harde and sore, þe appel of deþ drieþ þer-fore. Herkon now, loue, ho is þis þat pou brengest out of blis.	848	A praising of Jesus : "Harken, love, who he is that thou hast slain."
He is a flour þat welketh nought, So swete and god to haue in þought. Al erthely blisse I wolde forsake ffor his loue my deþ to take.	852	fol. 39 a.
He is a flour þat welketh noȝt— In-to oure hertes wip loue-poȝt— Or þou be glad swich on to shende þat ȝeueth þe lýf withouten ende.	856	
He is so verrey sunne of rȳȝt, His lýȝt fordoth derknesse of nȳȝt. þou liuedest not ȝif he ne were, ffor sone þou sholdest ben broȝt on bere.	860	
Lerne ȝet who þat may be þat pou dost blodȳ on þe tre. Heuene and erthe and alle thȳng May not al telle his preȳsȳng.	864	
ffor þo þat ben in heuene in fere Thorw sȳȝt of his louely chere Ben so fulfilt wip ioȳe and blis þei may not wite wath serwe is.	868	The sight of him rejoices those in heaven.
As yron glowep wip hete of fȳr, Rȳȝt so brennep hure desȳr, And þer-wip shȳnon so bryȝt ffor ioȳe of þat semely sȳȝt.	872	

854 f. No break occurs in the MS., but there is evident confusion in the text at this point.

He has loosed the bond of death.	Loue, whi shapest pou such batayle To him pat tok for þe trauaÿle ? He heleþ wip his blodý wounde, And bond of deþ he haþ vnbounde.	876
	I maý him wel þe lorer calle pat crouneþ þe senatoures alle On hý in heuene for hure trauaile pat þey haddon in bodely batayle.	880
	Of depes cuppe he dronk a drauȝt þorw which he haþ oure lýf ý-lauȝt. He wrot his bodý wip harde nailes To writon vs in bok pat neuere failles.	884
	Boþe wip-ýnne and ek wip-oute pat bok was writon wip nailes stoute ; þo lettres to þi bon weron set, ffor þei sholdon laste þe bet.	888
He cleanses the heart.	But ȝit lestenep a litel more : pat lord pat pou tormentedest sore, Wip herte þenketh on him arýȝt, He maketh it lých þe lilie brýȝt ;	892
	þei it be derk and foul to sene, He makeþ it lýk a paleýs clene, And lich heuene, pat hýe se, Ordeýned for Godes mageste.	896
	Whan herte haþ pat lord ý-hent It smelleþ as encense whan it is brent ; ffor in him is more swetnesse þan in þe sonne lýȝt and brýȝtnesse.	900
	Loue, wolt pou þe soþe wite Whom pou hast wip woundes smýte ? pou hast slaýn þe sonne-lýȝt, Prýnce of sterres, lord of mýȝt ;	904
He rules the firmament.	He turnep al þe firmament A-boute rýȝt at his talent, Sonne, mone, and sterres alle ; Reýn on erthe he dop down falle.	908
	Whan þis lord feleþ turment, þe sonne-bem with nýȝt is blent. pou faire bodý semlý and swete, pou mýȝt onlý mý bales bete.	912

Loue, ȝit I praye þat þou wolt here O þing I mot of þe enquire :	
Whan Crist was on þe rode don And nailes hurte led on vpon his bon,	916
Haddest þou not gret mervayle Whanne þou sýe þe sonne faile And at mydday les his lýȝt And wex derker þan þe nýȝt ?	920
Whan it wax pale, þat faire face, þe nýȝt be-nam [p]e day his place ; Creatures mornedon alle	924
Whan colour of þat face gan falle.	All creatures mourned his death.
Alas, loue, whi hast þou no reuthe Of þat lord so ful of trewthe ? þe more þou cast him away fro þe, þe more he preyseþ þi bounte.	928
Whan þou art fers as a lýoun, At þý fot he falleþ adoun ; And him smýteþ wiþ spere sore, And he preiseþ þe more and more.	932
Loue, þou myȝt noþing blame þei I speke of þat kýnges name. It is my ioýe and my lýkýng Aȝ to speke of his preýsýng.	936
He is þe sone of þe fader on hý, Heuenes merthe and melody.	fol. 41 b. It is my joy to praise him.
In a cote whit so lilie-sprýng A maidon hap clo[p]e[d] þat kýng ; ffor of þat maidon he was born To ransome man þat was for-lorn.	940
What eýleþ þe, loue, þi swerd to drawe To brýnge so swete a child of dawe ? Wilt þou fardon þe kýng of blis To spare hem þat han don mys ? The child þat neuere dede harm þou takest fro his moder barm ; þou makest him wepe <i>and</i> wo-bý-gon And sparest hem þat han mysdon.	944
	Why, love, didst thou slay the innocent ?
	948

Hearken further whom thou hast slain.	3et herkene pou, loue, a lýtel stounde, And se whom pou hast feld to grounde.	952
	He is a kýng so noble of kýnde pat his bounte haþ non ende ; He is verray lýt pat faileþ noȝt ; His bounte maý not be bouȝt ;	
	He suffreþ deþ and gret damage To quyte vs fro foul seruage ;	
	He wep to ȝiue vs ioýe and blis ;	
He wept to give us joy.	He went vs bý-forn þe weý to wis ; ffor drede of deþ he gan to quake Strong and stýf vs forto make ; ffor he was al blod bý-ronne Rýche clopes we han ý-wonne ;	960
	He drank galle wip eýsel sour To ȝýuon vs wýn and swete sauour ; pat song of lýf gan forte grone To brýng vs out of michel mone ;	
	ffor a rud pat him was ȝoue He ȝaf vs a septe of þe reme aboue.	
	Now morneþ mýrþe <i>and</i> goþ drurý To make vs mýrie pat weron sorý ;	
fol. 43 a.	Now welkeþ þe flour so swete <i>and</i> dere And makeþ vs to florische pat welked were The lýt of daý turneþ to nýȝt To make nýȝt cler as is þe daý-lýȝt ;	964
	þe trewe spouse leseþ his lif ffor loue of his vntrewe wýf ; Garlond of þorn pat stak so fast Corone vs ȝaf pat euere shal last ;	
	þe crois pat wroȝte him serwe and wo Haueþ ouercomen oure felle fo.	
	Iulius Cesar, þe emperour, Ouer-cam neuer so strong a stour ;	
Mirth mourns that we may be merry.	So worþi I wene not he were To bere corone of þe lorere As þis kýng cam down fro a-boue pat now is slaýn wip swerd of loue.	972
	þis kýng is charied wip þornes kene, Bý dropes of blod it is wel sene.	
Julius Cesar was not so worthy of the laurel.		976
		980
		984
		988

þe fet þat anges alle drede	
Iewes wiþ nailes on rode gan sprede.	992
ffrom welles of oure sauþour	
Sprýngeþ water of lýf and swete lýcour.	
Herte, [d]rýnk þer-of þi fulle	fol. 43 b.
And quench þi þurst riȝt at þi wille.	996
þe face þat was so briȝt of ble	
Is now so rewly onne to se.	
It waxeth dým, þat eýȝe briȝt,	
And so haue we recouered sýȝt ;	1000
þe flour of flesch falleþ away	His eye grows dim, to make ours bright.
And we þat weron welked as haȝ	
And mowe a-doun with sýþe of sýnne	
Aȝeýn to sprýnge now býgýnne.	1004
þe nailes in his hondes to	
þe gates of haȝ to vs vn-do ;	
þat swete tonge þat held him stille	
ȝiueþ vs knowýng and speche at wille ;	1008
A flour hap helle-ȝates broke	
And let out men þat were for-loke ;	
þe kýng him-self is woxen a page	
To brýng his seruauȝt out of seruage ;	1012
þe sunne goþ a-doun a-nýȝt	The king becomes a page to free his servants.
And so han alle þe sterres lýȝt ;	
Helpe is sýk and sýkeþ sore	
þe sike ben woxen hol þer-fore ;	1016
Medýcýne lýp ded with wounde,	
Comfort and ioýe hap care ý-founde.	
Ioýe and blisse groneþ for wo,	
þe lilýe wexeþ blak and blo.	1020
His armes ben drawen out ful wýde,	
A sharp spere perced his sýde ;	
Hit perced hastely his herte,	fol. 45 a.
þat swete sýde sore it smerte.	1024
He þat was of þe maydon born,	
Whan he was coronet wiþ a þorn,	
He weþ, for he hadde enchesoun ;	
þe blod wiþ teres ran forþ a-doun.	1028



	Ho may wip-holde him thou; he wolde ffro wepyng, ȝif þat he by-holde And se Ihesu wepe so faste And die for peyne at þe laste.	1032
	Loue, I pray þe now tak hede Hose sides þou makest so sore to blede.	
His name is above all praising.	His name is Ihesu, þe noble kyng ; þat name passeþ al oper prayсыng.	1036
	Whan I þat name Ihesu may nemne O poyn[t] I haue of þe blisse of heuene. Ihesu whan I haue in my þouȝt Al erthely blisse y sette at nouȝt.	1040
	þou name ful of loue lykыng, I pray þe of non other thyng But þat þou wyȝt dwelle with me And neuere out of myn herte fle.	1044
	Seint Paul was tauȝt þorw þe holi gost þat Ihesu was of names most ; ffor whan heuene and erthe and helle also Here þat name þey knelon þer-to.	1048
fol. 45 b.	Seint Peter seyde þer-to þe same, þat soueraigne ouer alle is þat name ; ffor only þorw þat name free Mankynde in heuene hath geten a see.	1052
It is the solace of saints.	þis name is alle seintes solas, A siker tour in euery cas. It is a trompe of such a soun þat bereþ þe deueles myȝt a-doun.	1056
	Blessed be þat name of myȝt þat may felle þe fend in fyȝt. Ihesu, þou makest oure foð to flee ; Swete name, blessed mot þou be.	1060
Jesus, write thy name in my heart.	Wryȝt, Ihesu, þi name of bote Al with-inne myn herte-rote ; ffor I shal non enemȝ drede As ofte as I þat name rede.	1064
	Whan I shal drawe toward my dep, Whil me lasteþ speche and breþ	

And I mowe þat name telle, þe fend <i>with</i> me maȳ not dwelle.	1068	
Whan I here of þat name carpe, Swetter it is þan anȳ harpe. þat name maȳ me murþe make, þat name maȳ mȳ serwe slake,	1072	
þat name is ful of ioȳe and blis þat name wot not what serwe is. Ihesu is brennȳnge loue, Ihesu is trompe of God aboue,	1076	That name is the trump of God.
Ihesu is oure hertes helthe, Ihesu passeþ al wordlȳ welthe ; Ihesu is so swete a song		fol. 47 a.
þer maȳ no mornȳng be among ; Ihesu is swetter of sauour þan rose or lilie or anȳ oþer flour. Ihesu is mercȳ and pite To alle þo þat gilty be ;	1080 1084	
Ihesu in sekenes is confort, Ihesu in hele is oure disport ; Ihesu is so swete of soun, It clenseþ þe ȳr of invȳroun.	1088	
þer maȳ now here no deucl dwelle p[at] maȳ here of Ihesu telle. Ihesu is al oure hertes hele, Ihesu is al oure lȳues wele ;	1092	
Ihesu is more þan honȳ swete, Ihesu maȳ oure bales bete ; Ihesu is angeles melodie, þei sesse not Ihesu to crȳe ;	1096	
Ihesu is shipmānes song, þe se-sterre þat wele not lede hem wrong. As ofte as Ihesu nempned is, Angeles ben redȳ pere, ȳwȳs ;	1100	It brings to man's aid all the nine orders of angels.
Seraphȳn, þat aungel cler, Brennȳng brȳzt he is redȳ þer ; Cherubȳn, þat aungel hȳe, He comeþ ful redȳ to þat crȳe ;	1104	

- And aungels þat Trouns y-cleped be,  
ffor in hem is Godes owne se.
- fol. 47 b. What man þeȳ here Ihesu calle,  
þere þeȳ ben ful redȳ alle. 1108  
þer comeþ also from heuon adoun  
þe ordre of Domȳnacȳoun ;  
þe grete ost of Virtutes also,  
þei heron þat name *and* comon þer-to ; 1112  
Potestates, þat ordre of mȳȳt,  
Comeþ a-doun *with* lem *and* lýȳt ;  
Of Principatus þe compenȳe  
Comon a-doun wiþ melodȳe ; 1116  
þanne comon Archangels redȳ dȳȳt,  
And after hem Aungels brȳȳt.  
Ihesu, þat name of mȳȳtes most,  
Brȳngeþ *with* him his strong ost. 1120  
As ofte as Ihesu nempned be,  
ffor drede þe fend begȳnnep to fle ;  
ffor alle þuse ordres of aungels brȳȳt  
To bataȳle þeȳ ben redȳ dȳȳt ; 1124  
To Ihesu þeȳ knelon alle on kne  
And askon him what his wille be,  
Now, loue, þou knowest a party  
On whom þou kȳndest þȳ maistrȳ. 1128  
ȳet and it þe forpinketh sore,  
þou art of loue to prayse þe more.  
Now, loue, þou knowest a party  
On whom þou kȳndest þȳ maistrȳ. 1128  
ȳet and it þe forpinketh sore,  
þou art of loue to prayse þe more.  
Repetition of the suffer-  
ings of Jesus. I pray þe lok on him and se  
How mekelȳche he suffrede þe : 1132  
Alpeȳ þou do him serwe and wo,  
He seȳth not ones, " Whȳ dost þou so ? "  
fol. 49 a. þe her of his hed is al to-drawe,  
þe bodȳ *with* scories al to-flawe ; 1136  
His hed *with* þornes al to-rent  
To a knottȳ tre his bak is bent.  
Wiþ rugged naȳles þe wrecches wode  
Nailed him harde to þe rode. 1140  
þus was þat lomb so meke and mȳlde  
To-drawe and rent with wolues wilde.  
þanne wiþ-drow þe sunne his lýȳt  
And wolde not se þat delful sȳȳt ; 1144

- Harde stones gonne to breste,  
Dede bodies rýson of hure reste ;  
And alle pýnges on hure manere  
ffor hure lord madon dredful chere, 1148  
Saue wikked mannes herte a-lone  
þat was harder þan aný stone ;  
ffor þat ne hadde no pite  
To sen his lord dion on tre. 1152  
And þanne sý þe lord of blisse  
Mannes grete vnkýndenesse ;  
And þanne he wepte swýthe sore,  
More þan for wo þat was bý-fore. 1156  
Ihesu, what hastou mýsdo ?  
Whi shalt þou suffre serwe *and* wo ?  
þou louedest wel in euerý nede,  
Er loue hap quýt þe þus þý mede. 1160  
God wolde þat I worthý were  
ffor loue of þe to lion on bere ;  
And whanne I þoʒte on þý dep  
ffor dele I sholde ʒiuon vp þe breþ. 1164  
But I maý ben now ful sorý,  
ffor I was neuere so worþý  
On þat noble dep to dýe,  
ffor þat dep wole han a b[e]tter preie. 1168  
Ho-so maý not han þo grace  
With þat swete dep to pase,  
Al þe lýf þat he hath here,  
It nis but dep withouten were. 1172  
The maýdon Marýe, moder of *grace*,  
Sho lokede vp-on hure sones face  
And on his body blodý and bare ;  
þanne was þat maýdon ful of care. 1176  
Sho lokede vp-on his forhed swete  
And sý þe blod þer-on flete ;  
þe mouth þat she hadde ofte ý-kust  
Was ful of blod and spotel ý-drust ; 1180  
Sho saw þe face brýʒt [of] ble  
ffade and reulý onne to se ;

Man alone  
was un-  
moved.

Would I  
were worthy  
to die for  
Jesus.  
fol. 49 b

Mary's  
sorrow at  
the cruci-  
fixion.

- ffor wo hure herte wex so cold  
 It was worse þan dep on hundredfold. 1184  
 Moder, þin herte, what! it was wo  
 To se þý sone blodý and blo  
 þat was sumtýme so fayr and swete  
 Whanne he sok mýlk of þý tete. 1188  
 Strong was þý pýne þe to wýte  
 His fayre forhed *with* þornes wrýte,  
 fol. 51 a. His blisful brest *with* strokes shent,  
 Hondes and fet *with* nayles rent. 1192  
 Ioýful þou were whan he was born,  
 But now is al þat ioýe forlorn  
 Wýkked and fel is kýnde of man,  
 It dop now þat it mýzte not þan. 1196  
 Alas, þe beaute of his childhode,  
 ffairer þan þe flour þat sprýngeþ brode;  
 Al þat it was to tendre þo,  
 So mýkel more is now his wo. 1200  
 þat time þou were of hým ful glad,  
 And now þou art wiþ wo be-stad.  
 Death would  
 have been  
 welcome to  
 her. Now were dep to þe ful dere,  
 ffor þý lif is not depes pere; 1204  
 ffor peýne of dep is sone y-do,  
 Peýne of þe lýf is not so.  
 But now is dep so ful of wreche  
 þat he wole not here þý speche; 1208  
 Al-peý þou him elepe and calle  
 It nyl not to þin herte falle;  
 But he suffrede þe a lýf to lede  
 ffer werse þan aný depes drede. 1212  
 But þeý I wrýte and speke euere,  
 Holly telle maý I neuere  
 How ful þou were of serwe and wo  
 To se þi sone ben serued so. 1216  
 Ihesu, þou hýnge on tre an hý  
 And sý þý moder stonden þe ný.  
 þou lokedest reufully hure vpon  
 And toke hure to þý discýple Ion; 1220  
 fol. 51 b. And so þat swete maýde Marýe  
 An oper maýdon hap to gýe.



þe maȳdonhoþ of hem boþe to Bȳnt hem in loue for euermo.	1224	
Leue Ihesu, forsake not me, Al-peȳ I sȳnful and gȳltȳ be ; ffor to [þe] þef þat heng þe bȳ Redeliche þou haddest mercȳ.	1228	Jesus, that haddest mercy on the thief, have mercy on me.
Ihesu, þ[y] grete curtesȳe Makeþ me <i>with</i> trist on þe to crȳe, ffor wel I wot withouten drede þȳ mercy is more þan anȳ mȳsdede.	1232	
Ihesu, what herte maȳst þou haue Of þȳ fader mercȳ to craue ffor þine enemȳes stronge þat han spilt þȳ blod with wronge.	1236	
To þi fader þȳ gost þou takest And þȳ lȳf for wo forsakest. Alas, whi ne mȳȳte I dȳe also, Ihesu, whan I þenke on þȳ wo.	1240	The death of Jesus.
Now is lif to dep̄ y-falle, þe sonne sȳkeþ and sterres alle, Euel haþ medȳcine y-shent, þe se of loue is al y-spent.	1244	
Now maȳst þou, sonne, and mone also, Wepe <i>and</i> make serwe and wo, ffor þat kȳng þat made ȳou alle Thorw dȳnt of loue to grounde is falle ;	1248	
þe vȳne of ful gentel traille þorw gret tempest begȳnneþ to faille ; þo grape þer-of þat was so god, It wascheþ in his owne blod.	1252	fol. 53 a.
Now is for olde Adamis gȳlt Newe Adam <i>with</i> wrong y-spȳlt ; Iosep is in a put bȳ-loke : So ben his brederen on him y-wroke.	1256	New Adam atones for old Adam's guilt.
þeȳ brengon his fader a reuful þȳng, þe blodȳ cote of his derlȳng. Also, forsoþe, it nȳs non other But Caȳm haþ slaȳn Abel, his brother.	1260	Abel is slain again.

- But þe ferste Abeles blōd  
 Crȳeþ wreche as it be wod ;  
 Crȳstes blod doþ al an oper :  
 It crȳeþ *mercȳ* for his brother. 1264  
 Alas, þis noble prȳnce of prȳs  
 Is take among his enemȳs.  
 Iob is pōuere and lȳþ ful lowe,  
 Now wolon him not his frendes knowe ; 1268  
 Now Machabeus, þat noble knȳth,  
 Is feld a-doun in þat felle fȳȝth ;  
 Þe kȳng Saul boþe felle and kene  
 Doþ kȳng Daudid treȳ and tene. 1272
- All joy and  
 gladness  
 depart.  
 Now goþ aweȳ þe melodȳe  
 Of harp and of sautȳe ;  
 Þe swete sȳtole haþ lorn his soun ;  
 Alle gamon and gle is leid adoun. 1276  
 Nou is lilie and rose in Maȳ  
 Boþe to-gȳdere gon awaȳ.
- fol. 53b. Now-adaȳ in þe mornȳnge  
 Briddes wille namore sȳnge ; 1280  
 Þe mone is gon a-way fro nȳȝt,  
 Þe sonne haþ lorn þe daȳes lȳȝt,  
 Þe cloudes hure leue han ȳ-take,  
 Lȳf and solas han vs forsake. 1284  
 Alas, al mȳ while I spille  
 In þis caroyne to dwellon stille.  
 Nou lȳf and loue is fro me gon,  
 How maȳ I leue here alon ? 1288  
 Þou þat deiedest vpon þe tre,  
 Let me dȳe also wip þe ;  
 Let me neuer no lȳkȳng fȳnde  
 Whil I shal dwellon þe be-hȳnde, 1292  
 But leue in longȳng and in trauaȳle  
 Til I haue þe wip-outon faȳle.
- Let me die  
 with thee.  
 Sle in me fleschly lȳkȳng,  
 Veȳn glorie and fals preȳsȳng. 1296  
 Sle desir of þe sȳȝt,  
 ffor þat is aȳ to sȳnne ȳ-dȳȝt ;  
 Hardnesse of herte and felonȳe,  
 ffoule listes of lecherye, 1300
- Slay in me  
 earthly  
 desires.



- The corone and þe scorges grete  
 þat þou were wip so sore ý-bete ; 1340  
 Þý wepyng and þi woundes wýde  
 Þe blod [þat] ran down bý thi sýde.  
 Þi shame, scorn, and gret despyt,  
 Þe spotel þat fouled þý face whyt, 1344  
 Þe eisel and þe bitter galle  
 And other of þý peýnes alle ;  
 But I haue hem in mý þouȝt  
 Al mý lýf I sette at nouȝt. 1348
- Love, write  
 in my heart  
 the sorrows  
 of Mary,  
 Loue þat art so mýkel of mýȝt,  
 Writ in mýn herte þat reuful sýȝt,  
 To loke on þe maidon fre  
 Whan hure sone hýng on þe rode-tre, 1352  
 And vpon þe knottý rode  
 Sho sý his sides breste on blode.  
 Al-þei mýn herte be hard a[s] ston  
 Loue, ȝit þou mýȝt wrýte þer-on 1356  
 Wip nailes and wip spere kene,  
 So skullon þe lettres wel be sene.  
 Writ wel in mýn herte depe  
 How Ihesu býgan to wepe 1360  
 Þo his bak was to þe rode bent,  
 With rogged nailes his hondes rent.  
 Writ þe strokes of hameres stoute,  
 Writ þe blod rennyng a-boute. 1364  
 Þe nailes stýnton at þe bon ;  
 Þo was Ihesu ful wo-býgon.  
 Writ þe kýnges coronement,  
 How þornes on his hed weron bent 1368  
 A fals se[r]uant his lord now sleþ,  
 And kýng of lýf dampne[þ] to deþ.  
 Writ also his speches swete  
 Whan þo traýtour him gan to grete. 1372  
 þat tretor was ful of þe fend  
 And ȝet he clepede him his frend.  
 Writ hou he was boundon sore  
 And drawe forþ Pilate to-fore ; 1376
- and the  
 sufferings of  
 Jesus,  
 fol. 57 a.  
 Write the  
 crowning ;  
 the trial  
 before  
 Pilate ;

1342. þat not in MS.

1369. MS. *seuant*.1355. MS. *aston*.1370. MS. *dampned*.

How sweteliche an[s]werede he þo To him þat was his felle fo.	
Writ þat kýng þat quencheth care, Hou he stant naked wip sýdes bare.	1380
He þat 3eueþ robes ful wýde Now hap no cloþ to kouere his side.	
Loue, I pray þe eft-sones writ þat noble kýng with body so whit	1384
þat clo[p]e[d] al þe firmament, Naked stant at iugement.	
Writ him naked þat leneth loue	fol. 57 b.
To aungels alle þat ben a-boue ;	1388
ffor in þat ilke swete sýzt Is al hure ioýe, hure grace, hure mýzt.	
Writ after þis þat body swete,	the torment-
Wip sharpe scories þat body bete.	ing ;
þat fayre face wax red for shame ;	1392
Scornýng þey made of hým hure game.	
Writ also þat fayre face	
Býspat ful foule in þat place.	1396
ffor gret shame of þat vylonye Doun to gronde he cast his ýe.	
Writ peýnes, scornes, and despyt, The rede woundes on skýn so whýt,	1400
Leyzhenge and hidýnge of his sýzt, And al a-bobbýnge of þe kýng of mýzt.	
Writ hou Herodes cloped him al in whit, ffor þat was signe of gret despit.	1404
He sente him azeýn to Pilate, And he made Ihesu ful mate.	
þanne dede he of his cloþes alle And clad him in a purpul palle.	1408
þei kneledon a-doun þe lord bý-forn And clepedon him kýng al on hure scorn.	
Writ þat ilke fals enqueste	
þat cryedon aý withouton reste ;	1412
“ Hang him on þe rode-tre, ffor he wole kýng of Iewes be.”	the cry for crucifixion ;

1377. MS. *an werede* with a mark for the insertion of a letter between the separated syllables.

1385. MS. *clodeþ* ; cf. v. 940.



fol. 59 a.  
the shame  
of Jesus ;

Writ vpon mȳn herte-bok  
pat swete kȳnges reulȳ lok 1416

ffor shame of pat hidous crȳ,  
pat woldon of him haue no mercȳ.  
Writ hou he stod as lomb so stille  
And suffred hem don with him hure wille. 1420

pe lomb liȝth stille under pe knȳf  
And spekeþ not for his owne lȳf.  
Writ hou whan pe croȳs was broȝt  
And pe nailes of ȳron wroȝt 1424

Ihesu began to chȳuere and quake ;  
His herte was wo peȳ he not spake.  
Writ how he gan dou[n]ward loke  
Whan pe Iewes hȳm his croȳs toke. 1428

the fierce-  
ness of the  
Jews ;

Writ pe Iewes, pe hondes felle,  
How peȳ gonnon to crȳe and ȝelle 1432

Vp-on Ihesu, pe kȳng so fre,  
Whan Pilat him dampned ded to be.  
Writ hou hungrȳ wolues wode  
pe lomb to-rend and soukon his blode ; 1436

And ȝet ne ben peȳ not so felle  
As ben pe Iewes, soþ to telle ;  
ffor Baraban, pe stronge þef,  
Was to hem lȳkȳng and lef, 1440

And him pat dede neuere ille  
peȳ weron wod his blod to spille.

fol. 59 b.

Writ turmentoures ful redȳ sent  
ffor to a-bȳdon pe iuggement ; 1444

Croȳs and nail, coron and þorn,  
fful redȳ peȳ haddon dȳȝt a-forn.  
Whan dom was ȝiue aȝeȳn pat kȳng,  
pere was lauztre, crȳ, and scornȳng. 1448

pe sharpe þornes weron sone ȳ-fet  
And hȳe vpon his hed ȳ-set.

Writ how pe Iewes weron glad  
Whan peȳ sion his blod shad. 1452

Writ how muche was his mȳschief  
Whan peȳ ascrȳedon hȳm as a þef.

Writ his swete moders wo	Mary's woe
Whan sho sȳ hȳm to dede go.	1456
I-wȳs þeȳ þou write al þȳ lȳue	
þou sholdest neuere hure wo dȳserȳue.	
Ioȳe of hure herte was al ȳ-lorn	
Whan sho saȳ þe sharpe þorn	1460
Makȳng blodȳ þat louelȳ lere	
þat was to hure lef and dere.	
Whan sho sȳ þat child ȳ-strept	
þat sho hadde so ȳong ȳ-kept,	1464
ffor reuthe and wo sho ful a-doun	
And laȳ stille a[s] deþ in swoun.	
Writ his bodȳ with blod ȳ-spreȳnt	
As is þe welkene with sterres ȳ-peȳnt ;	1468
Or as is þe medwe in Maȳ	the wounded body of Jesus.
Bȳset wiþ manȳ a flour ful gaȳ.	fol. 61 a.
Writ þe kȳng þat is so wȳs	
Of a tretour sold for lȳtȳl prȳs.	1472
Coueitȳse, aȳ worþ þe wo,	
þi-self þou slest, þeȳ non oper do.	
Writ hou his fon kemon on a ras	
And maden til hȳm ful fel manas,	1476
And shewdon him boþe naȳl and tre	
On whȳch he sholde hanged be.	
But stille he stod and wolde not speke ;	
þe teres ronnon bȳ his cheke ;	1480
ffor alle assentedon him to sle,	
No man of him wolde haue pȳte.	
Loue, ȳet writ wel in mȳn herte,	
How blod out of his woundes sterte.	1484
Loue, writ with þi blod so ofte	
Min harde herte tȳl it be softe.	Write, love, until my heart is soft.
Writ now, loue, þou prȳnce of prȳs	
þat is so worþȳ and so wȳs,	1488
Swete of speche, curteȳs and hende,	
He takeþ his leue a-weȳ to wende.	
Corteȳs kȳng, so wel were we	
Mȳte we ben ded and gon with þe.	1492

- But now I dwelle and þou art gon ;  
 I-wis, I ne wot what I shal don.  
 Writ his herte drury and drad,  
 To-fore Pylat þo he was lad. 1496
- fol. 61 b.  
 Write his  
 boundless  
 love.  
 Writ his loue *pat* was so strong,  
*pat* made him to suffre so mukel wrong,  
 And for vnkýnde mannes sake  
 Made him dredful dep to take. 1500  
 His body was beton and gan to blede,  
 His herte colded and quok for drede.  
 Writ now, loue, *pat* I maý knowe  
 What loue to Ihesu *pat* I owe. 1504  
 Al-þey I fro him fle  
 He folweþ aý to sauon me.
- Write his  
 death.  
 Writ his dep so ful of mýzt,  
 It zeueþ strengthe to man in fýzt. 1508  
 Ho-so maý haue *pat* dep in pouzt  
 þe fend ne may nýzhe him nozt.  
 Writ hou þey hidon his face  
 And a-bobbedon þe kýng of grace ; 1512  
 His her þey renton al aweý :  
 Acursed was *pat* ilke play.  
 þey seton adoun vpon a plot.  
 And on his clopes drowen lot, 1516  
 And he hung nakud vp-on þe tre :  
 A reuful sýzthe was *pat* to se.
- Nail, who  
 gave thee  
 leave to  
 draw his  
 blood ?  
 þou nail of ýron, who 3af þe leue  
 Blod of þe flour for to reue ? 1520  
 Whi porlest þou *pat* fayre roser  
 And þe lilie so whýt and cler ?  
 Now þou hast ioýe at þi wille,  
 ffor of *pat* blod þou drynkest þý fille. 1524  
 Hadde I per-of a drope ý-wis,  
 Kepte I neuere of more blis.
- fol. 63 a.  
 Loue, I pray þe eftsones writ  
 þe rede blod on skýn so whit, 1528  
 Gronýnge, sýkýnge, serwe, and care,  
 And shame to stonde naked bare.
- Such writing  
 makes a  
 book of  
 Loue, *with* such noble wrýtýng  
 þou makest a bok of gret lýkýng. 1532

What tyme I rede þat bok a-rȳȝt	great de- light.
þanne am I glad, ioȳful, and lýȝt ;	
Whan I speke of þat kȳng so fre	
I mot nedes ioȳful be ;	1536
But whan I þenke hou he is ded,	
Mȳ wele is went, I can no red.	
But I mot ȝet a lýtȳl stounde	
Morne for þat depe wounde.	1540
Writ now, loue, how water sterte	Write now the water flowing from Jesús' side.
fforþ <i>with</i> þe blod out of his herte.	
þat is water of gret lýkȳng,	
It makeþ frouȳt of loue to sprȳng ;	1544
And þe soþe for to telle,	
þat water quencheþ þe fier of helle,	
And sȳnne þat makeþ þo soule vnclene,	
þorw mȳȝt þerof is not sene.	1548
Writ, loue, hou þat lord so fre	Write the march to Calvary ;
Bereþ on his bak þe rode-tre	
And goþ to-ward his turnement	
Berȳng his oune iuggement.	1552
<i>With</i> strokes of scories and poȳnt of þorn	
Muche of his blod he hap for-lorn.	
He wex feȳnt and gan to felde	
And wente not faste al as þeȳ wolde.	1556
þanne weron his fon redȳ and prest	fol. 63 b.
And shouon him forþ withouton rest ;	
<i>With</i> punches and strokes þeȳ dedon him go ;	
Sore wep þat lord for wo.	1560
Writ hou he was led on hȳ	
Vpon þe mount of Caluery ;	
And pere was þe lord so fre	and the crucifixion.
Hanged vpon þe rode-tre ;	1564
And so ful dere þat lord aboȝte	
þe wikkede werkes þat Adam wroȝte.	
ffor an appel þat Adam et	
Ihesu oure lord his lýf for-let.	1568
Adam sȳ þat appel-tre,	
Noble of fruȳt and faȳr to se,	
And for þat tre so swete of sȳȝt	
On rode-tre Ihesu is pȳȝt.	1572

Writ, loue, his strong trauaÿle  
 þat he hadde in þo bataÿle.  
 fful harde and sore he hadde swonken ;  
 He wax a-purst and wolde han dronken. 1576  
 þei putten a sponge vp-on a spere,  
 Eÿsel and galle *per-inne* were.  
 To his moup þat spere þey þruste  
 And beden him drÿnke, 3ÿf him leste. 1580  
 Of þat drÿnk he tok asaÿ  
 And turned also swÿde þe hed awaÿ.  
 fful sore he gan to grone also  
 And seÿde, " Now is al ÿ-do." 1584  
 Writ now, loue, þat kÿng of mÿ3t  
 In red armure is shape to fÿ3t ;  
 Withouton stedes and hors of prÿs  
 He haþ ouercomon his enemÿs. 1588  
 Ihesu, þou hast no trompes loude  
 Sheld of gold ne crestes proude,  
 Ne brunÿe brÿ3t ne haberioun,  
 Ne brÿ3t swerd ne fel fauchoun. 1592  
 The hors þat þou onne rÿdest  
 þou þorlest not *with* spores his sÿdes.  
 Brÿ3t armure hast þou non ;  
 In þis bataile þou fÿ3test alon. 1596  
 þou ridest vp-[on] a selÿ asse  
 A3eÿne þe deueles grÿslÿ tasse.  
 So sleþ þo coluer þe serpent,  
 þe lomb haþ þe wolf ÿ-hent. 1600  
 In stude of an helm so brÿ3t  
 Corone of þornes to þe is dÿ3t ;  
 þin haberion is þÿ bodÿ fre,  
 þÿ baner is þe rode-tre. 1604  
 Writ, loue, in mÿn herte so  
 þuse peÿnes and other mo,  
 þat whan I haue hem in my pou3t,  
 What-so I suffre it greueþ me no3t. 1608  
 3if I be low for *his* loue  
 þan am I most at mÿn aboue.

Write Jesus'  
battle on  
the cross.

fol. 65 a.

Write these  
pains in my  
heart, that  
earthly  
suffering  
may seem  
light.



ffastýng [i]s feste, mornýng [i]s blis, ffor his loue pouerte is rýches ;	1612	
þo harde haire is more of pris þan purpul or pal, pelure or grýs ;		
Defaute for his loue is plente, And likýng lýf ded to be.	1616	fol. 65 b.
ʒif I be <i>with</i> wo bý-stad ffor his loue, þanne am I glad ;		
To suffre scornes and dispýt ffor loue of him is gret delýt.	1620	
Swete kýng of mýʒtes most, In mýn herte put þi gost,		
þat I mot fulfulle in dede þuse pinges þat I speke and rede.	1624	
Lat me fele what ioýe it be To suffre wo for loue of þe ;		
How swete it is for the to wepe, How softe in hayre forte slepe.	1628	
Let now loue his bowe bende, An arwe to mýn herte sende,		
þat it maý perce to þe rote ; ffor such a wounde were mý bote.	1632	
Make me, Ihesu anýʒt to wake And in mý mouþ þat name take ;		
And wheþer þe nýʒt were short or long, Let Ihesu euere be mý song.	1636	
Let swete preýer a cheýne be To drawe Crist adoun of his se,		Let prayer be a chain to draw Christ to my heart.
þat I maý make him a dwellýng In mýn herte at his lýkýng.	1640	
þer he shal ben <i>with</i> loue ý-fed, A clene saule shal ben his bed.		
Rest in swetnesse he shal so take þat wordles malice him not awake.	1644	
þere shal ben cluppýng and kussýng ffor gret loue of þat comely kýng.		fol. 67 a.
Out fro þat hous shal he not wende But dwellon pere wip-outen ende ;	1648	There he shall dwell without end.

And pere ne shal no wordles gýle,  
 No wrenches, ne no fendes wýle  
 Make pat swetnesse away to gon,  
 But it shal laste euere in on. 1652

pe sparres of pat chambre fre  
 Of sipresse panne shulle peý be.  
 pe postes shulle be of ýuer,  
 pe rof peýnted with sterres cler. 1656

The soul,  
 Jesus' wife,  
 shall delight  
 in his  
 presence.

Pere shal pe saule, Ihesus wýf,  
 In gret lýkýng ledon hure lýf  
 Hure blisse shal ben al in pe sýzt  
 Of hure hosebondes face brýzt. 1660

Whan sho seþ his faýre face  
 And felep swetnesse of hið grace,  
 And his godnesse hap in hure pouzt,  
 Al er[p]ly blisse sho set at nouzt. 1664

Sho sýngeþ to him a loue-song  
 And wepeþ also euere among.  
 Sýngýng he mot teres lete  
 ffor ioýe of him pat is so swete. 1668

He shal ben lýk pe lýtel bee  
 pat sekeþ pe blosme on pe tre  
 And soukeþ on pe prumorole  
 pat is wipouton wem or mole. 1672

fol. 67b.

He shal entre in-to pat seler  
 pat is ful of wýn so cler,  
 pat peý he drynke per-of euere  
 So muche it is hure wel pe leuere. 1676

Tel now, swete kýng of lýf,  
 Som of pi counsail to pi wýf;  
 Hit shal hure loue mukel eche  
 3if þou wolt hure of loue teche. 1680

Let the soul  
 love none  
 but Jesus.

Let hure loue noþing in londe  
 But onlý Ihesu hure hosebonde.  
 Al other blisse and other beaute,  
 Be it serwe to hure and foul to se; 1684

ffor al oþer ioýe and blis  
 Serwe and wo forsoþe it is,

And lasteþ but a lýtel while, Mannes soule to be-gýle.	1688	
But whar-to speke I of pis blis? It doubleþ al mý wo, ý-wýs; ffor whiles I bere pis bodý a-boute Al ioýe and blisse I am wiþoute.	1692	
I bere a bodý maud of molde þat clopeth me <i>with</i> cares colde; [þer]fore I mot lete blisse go And <i>turne</i> azeýn to wor[d]le of wo, And telle wiþ carful romaunce More of Ihesu harde penaunce, And speke of spere, nailes, and þorn þat his bodý was wiþ torn.	1696	
And, loue, I bidde þe a bone, þat þou write in mýn herte sone þe peýne of Iob and al his speche, Whan his fon tokon of him wreche.	1700	But I must speak again of Jesus' suffering.
ffor Iob þat suffred gret afraý Bytokesenþ Crist as he wel maý. His pouerte and his penaunce He suffred <i>with</i> hertlý suffraunce.	1704	fol. 69 a. Love, write first the sorrows of Job.
Iob þat was wittý and wýs Seýde to his enemýs; 'Of mý bodý 3e make a mark And shote to me strokes stark. Blodý and bare I stonde stille And suffre 3ow don <i>with</i> me 3oure wille. Stille I stonde and harde I wepe And alle 3oure harde strokes kepe.	1708	
<i>With</i> harde bondes 3e han me bounde And on mý bodý maud maný a wounde, And in mý face þat was so whit 3e spatton alle <i>with</i> gret dispýt.	1712	Job's com- plaint against his enemies.
Curour was þere neuer non þat mýzte a-weý so faste gon As don þe dayes of mý lýf þat passen a-weý <i>with</i> wo and strýf.	1716	
	1720	
	1724	

- Mine breperen alle han me forsake  
 And mýne fomen han me take.  
 On me peý taken a fals quest  
 And beton me wipouton rest, 1728
- fol. 69 b. Am I not mad of flesch and bon  
 And neýper of bras ne of ston ?  
 I nam no wal of þe salte se ;  
 Alas, whi fare 3e þus with me ? 1732  
 God wot I dede 3ou neuer ille  
 And 3et I haue of wo mý fille."
- Write the  
 prophets'  
 sayings  
 about Jesus. Writ now, loue, prophetes sawes  
 þat weron said bý olde dawes. 1736  
 Tak hed to hure wordes alle,  
 ffor now in dede peý ben falle.  
 þei toldon of his Natýuýte  
 And of [his] deþ on rode-tre, 1740  
 Of his serwe and of his wo ;  
 þou mýzt wel se now it is so.  
 Writ þat nýzt þat he was take  
 And wip turmentoures býwake 1744
- Write of  
 Jesus' face  
 disfigured  
 by torment. Dim wexon his yon cler ;  
 Shame chanýeth al his cher.  
 He was so be-seýn with peýne a þrowe  
 þat his frendes coude him not cnowe. 1748  
 þei asked war þis be Ihesu swete  
 þat is þus with scories bete.  
 Wher is his face as lilie cler,  
 His lippes lýk a red roser ? 1752  
 Alas, whi makeþ þat louely lere  
 So delful and so reuful chere ?
- Contrasts of  
 Jesus' power  
 "yesterday"  
 and "to-  
 day." Wher Ihesu shul neuer more  
 Don as he dede afore ? 1756  
 3esterday swete was his speche  
 Wan he wolde vs his lore teche ;
- fol. 71 a. To-day he is to baý y-brozt,  
 Standýng stille he spekeþ nozt. 1760  
 He haþ no cloþ to keuere him wip,  
 He stand stan-naked lým and lip.

- ȝesterdaȝ he coude angels teche ;  
 To-daȝ he spareþ al his speche. 1764
- ȝesterdaȝ he ȝaf corone of glorȝe  
 To hem þat haddon þe victorȝe ;  
 To-daȝ his her is of ȝ-torn  
 And he is coroned *with* a thorn. 1768
- I herde him-self a vȝne calle ;  
 To-daȝ he drȝnketh eȝsel and galle.  
 ȝesterdaȝ he sente þe sonne his lýȝt ;  
 To-daȝ þeȝ han hud al his sȝȝt. 1772
- ȝesterdaȝ he was mȝrie and glad ;  
 To-daȝ he is wiþ wo bȝ-stad.  
 Þanne comeþ *þer* forþ a good womman  
 And reupe hap of þat ryȝtful man. 1776
- Wip a cloþ his face sho wipte,  
 Þe forme *þer*-of þe cloþ him clipte.  
 ȝesterdaȝ he made alle halwen glad ;  
 To-daȝ he is on þe rode sprad. 1780
- fful sore he seȝde, "I am a-þurst ;"  
 And galle is to his mouþ þrist.  
 ȝesterdaȝ he gȝed sonne and se ;  
 To-daȝ he hangeþ on rode-tre. 1784
- Al þȝng he made *with* his grace ;  
 Now hap his hed no restȝng-place.  
 ȝut maȝ not deþ his loue slake.  
 Alas, whȝ hath loue hȝm forsake ? 1788
- fforsake he is of frend and foo  
 And don to deþe *with* serwe and wo.  
 He þat is of treuthe welle  
 Hangeþ bȝtwene defes felle. 1792
- Þis is aȝeȝns alle lawes—  
 ffalsnesse *and* trewth to ben felawes.  
 Wo auȝte hem be and sore drede  
 Þat han maud þat felawrede. 1796
- Bȝhold þat lord of mȝȝtes most,  
 Wip weȝȝng he ȝelt vp þe gost.  
 Þe soule is fro þe bodȝ gon  
 And lowe he is ȝ-leȝd vnder a ston. 1800
- As turtel morneþ for his make  
 So don ful manȝ for cistes sake.

(The Ver-  
nacle.)

fol. 71 b.

He is for-  
saken of  
friend and  
foe.



Write Jesus' words, "If they do this in the green tree—" (See Luke xxiii 31)

Writ, loue, a swete word also  
pat Ihesu seȳde in al his wo ; 1804

"Sippe þei don þus in grene tre  
Whan it sereþ how shal it be?"  
Dis word is als mukel to seȳn  
As, "Sippe þei putten me to peȳn 1808  
Now wil mȳ gode werkes ben grene,  
Here-after þei wollon don werse, ȳ wene."

Writ also, loue, þe rode-tre  
pat wroȝt was in dȳspȳt to be ; 1812  
Nou it is woxe of bounte best  
And kȳng it makeþ on hed *and* brest.

fol. 73 a.  
Jesus' love was un-  
daunted by death.

I not wheper I maȳ wel leue  
pat anȳ deþ him myȝte greue ; 1816  
ffor he was so wiþ loue ȳ-bounde,

He ȝaf no fors [of dedes wounde].  
Loue him comaundeþ at his wille  
And Ihesu is redȳ to forþfulle ; 1820

And loue is fers and wol not spare  
Til he haue mad his bodȳ bare.  
Loue makeþ his sipes renne on blode  
And hangeþ him vp-on þe rode. 1824

Loue bond so him he myȝte not fle  
Til he were nailed vp-on þe tre.

Why would Jesus thus embrace death?

Whȳ wolde he abrod his armes sprede  
And býclippe[n] þe deþ so ful of drede? 1828

Alas, whȳ was pat lord so swete  
So glad *with* dredful deþ to mete?  
Whi is lýȝt cast in-to derknesse?  
Whi hap þe flour lorn his fairnesse? 1832

Whi shal þe vȳne drȳnkon galle?  
Whi wepeþ þo-[y]e brȳȝtest of alle?  
Whi is [i]t so graue, þe hous of ȳuer?  
Whi is it so hors, þe voȳs so cler? 1836

Whi dieþ þe whete vnder þe chaf?  
Where is pat aungels mete ȝaf?  
þe mete of lýf, whi is it lene?  
þe brȳȝte face, whi is it not sene? 1840

1803. MS. *a swete a word.*

1818. MS. *dedes of wounde.*

1828. MS. *býclipped.*

1834. MS. *þe.*

1835. MS. *st.*

Whi is he wip nailes shut		
That brak þe ȝates of helle-put?		
Whi hangeþ he vpon an helle		fol. 73 b.
þat hangeþ helles at his wille?	1844	
Whi hangeþ he on tre so pale		Why does he
þat made trees boþe grete and smale?		who made
Whi shal now þe swete lomb,		trees, hang
Swetter þan þe honȳ-comb,	1848	upon the
Withouten skele forgo his lýf		tree?
And quake for drede vnder þe knýf?		
Whi wole þat stronge vnȳcorn		
þat was of þat maȳdon born	1852	
Make his bed vpon a tre		
And stike þere-onne wip naȳles þre?		
Whi is þat noble senatour		
Of cheualrý þat bereþ þe flour	1856	
þus wrongfullý feld to grounde		
And bý-bled wip depes wounde?		
Whi welkeþ now þe rose of prýs?		
Whi fadeþ þo lilie of paradýs?	1860	Why fades
Whi dop wermot þe lilie harm?		the lily of
Whi dieþ þe spouse in þe wýfes arm?		paradise?
Whi wereþ he now þe corone of þorn		
þat was coroned wip gold to-forn?	1864	
Whi is þe welle of al swetnesse		
Medle[d] with bale and bitternesse?		
Whi haþ galle with honȳ to done?		
Whi sleþ veným þe kýnges sone?	1868	
What skile haþ þe lord of lýzt		
To haue a cloude to keuere his siȝt?		
Whi sholde þe child of Marie [b]ore		fol. 75 a.
Wipouten gilt ben so for-lore?	1872	
Alas, what eȳlen þe woundes of wreche		
So to slen hure owne leche?		
How mȳȝte anȳ dedes wounde		
ffelle so noble a kýng to grounde?	1876	
His woundes bledon on euery halue,		
To hem leide no man salue;		

1866. MS. *medleþ*.

1871. MS. *b* almost entirely rubbed out.

	No man wesch þe blod hem fro	
	No man wolde rewe on his wo.	1880
It was love made Jesus suffer.	Thus was Ihesu wiþ loue take	
	And suffred wo for oure sake,	
	And 3af vs ensample also	
	ffor loue of him to suffre wo.	1884
	Loue, þou hast bounden þe kȳng	
	þat is lord ouer alle þȳng,	
	And send him to vs hider adoun	
	To dwelle wiþ vs in oure prisoun.	1888
	It semeþ þou art more of mȳȝt	
	þan is Ihesu þe kȳng of rȳȝt.	
	To dispute þat wole I not dwelle,	
	Anȳ sortaȳn per-of to telle.	1892
God and love are one.	But þis wot I wel forsoþe,	
	On substaunce þeȳ ben boþe ;	
	Euon honour and euon blis	
	Boþe þei han, wiþouten mȳs.	1896
	ffor þe bok seȳth þat God is loue	
	þat cam adoun fram heuene aboue.	
fol. 75b.	I saȳ, alas, he goþ a-way	
	þat swetter is þan rose in Maȳ.	1900
	Writ in me, loue, his swete brest	
	In wich þou haddest al þi rest.	
	It was ful of counseȳl good,	
	It dieþ now in his owne blod ;	1904
	And þei I be fer per-fro	
	And bodely maȳ not comon per-to,	
	Wip gret desir of herte, ȳ-wis,	
	I shal it boþe cluppe and kus ;	1908
	And whan I haue it in mȳ þoȝt,	
	þei dep come, I drede him noȝt.	
Write the pitiful appearance of Jesus.	Writ þe kȳnges lippes to	
	Whan he toward his dep gan go ;	1912
	ffor drede hou þei gonne to quake,	
	As doþ þe lef whan wȳndes wake	
	Se hou he hangeþ on þe rode ;	
	Se hou his sides gon on blode ;	1916
	Se hou his hed hangeþ ful lowe ;	
	Se hou no man wol him knowe.	

Writ, loue, þat I maȳ singe þis laȳ, Mornȳng for his wendȳng awaȳ.	1920	A song of mourning for Jesus departing.
Lo, now he goþ aweȳ fro me, Swetter þan is þe blösme on tre, þe violet and þe rose-flour Boþe þei luson hure colour ;	1924	
þe harp haþ lorn his swete soun ; The nȳztȳngale lip in prisoun. Lo, now he goþ, þe mȳztful kȳng, In siȳt of whom is more lȳkȳng	1928	fol. 77 a.
þan vp to heuene for to stȳe. But ho-so mȳȳte sen him wiþ ȳe, ȳif þo þat ben in helle-put In strong prisoun harde beshut,	1932	
Mȳȳte þei se his ioȳful chere, Al hure penaunce delȳuered were, Lo, now he goþ, þe duk so fre, fful of grace and of beaute.	1936	
His presence pleseþ man so, It ouercomeþ alle serwe and wo. þat witnesset wel seȳnt Steuene Whan he sȳ Ihesu on hȳ in heuene ;	1940	Saints, martyrs, and learned clerks bear witness to the joy of his presence : Steven,
þo greuede him not þe stones fele, þat suppe was so ful of wele. Peter proued þis also Whan he was on þe rode do.	1944	Peter,
Glad he was to dȳe on tre Ones to se þat face fre. Also þe holȳ pope Clement, He dredde neuer no turment	1948	Clement,
Whan he was in þe se a-queȳnt ; Alle his cares weron a-queȳnt. Also Iohan euangelȳst Was soden in oȳle for loue of Crist.	1952	John the Evangelist,
Paule apostel bereþ witnes þat Ihesu is so ful of blis ; And þe noble marter Laurence Such lȳkȳng haþ in his presence	1956	Paul,  fol. 77 b. Lawrence,

	He felte not þe hete of þe fyr, So brennend was his desýr.	
Vincent,	Also Vÿncent, þe stronge knýth, He was neuere felt in fýzt; As glad he was wounded to be As shipman is of sterre in se. þat sheweth Ierom, þat noble klerk, And preueþ it in al his werk; And oþer clerkes also coupe, Seýnt Ion with þe gildon moupe, Bernard, Gregor, Ambros, Dionýs, Alle þeý weron clerkes of pris And of holinesse þei beren gret name, And alle þei witnessen þe same.	1960
St. Thomas of Canter- bury,	þe archebischoþ, seýnt Thomas, þer-fore suffred a rulý ras; Vp-on his hed rede men maý þat he ne dradde aný afraý.	1972
St. Katherine,	Kateryne, þe maidon clene, Dredde nozt þe wheles kene.	1976
St. Margaret,	þe holý maidon, Margarete, þozte for loue hure peýnes swete.	
Mary Magdalene,	Magdelaýn so ful of loue, þat hadde hure fode from heuon aboue— In þe roche hure lif sho ladde— ffor no penaunce sho ne dradde.	1980
fol. 79 a.	Loue of Ihesu it is so strong, It dredeþ neider wo ne wrong.	1984
St. Dominic,	Seint Domenik gan þat to teche, And bad his breþeren so to teche; He hap of Crist ensample take Wordes blisse to forsake.	1988
St. Francis,	Seint Fraunceis dop þer-wip acorde, þat goþ knet with a knottý corde; þe knotte býtoknep stedefast loue þat knetteþ him to God aboue;	1992
St. Augus- tine.	Seint Austýn þat was so wýs, Among doctours he bereþ þe pris; His trewe lore is of gret mýzt, Shýnýng as þe sterre brýzt;	1996



He bereþ wel witnesse of þis þing, þat in Ihesu is al lýkýng. Sipþen maný þou fýndest seýntes in heuone Beron witnesse of al mý steuene.	2000	
þer Ihesu is, þei tellon alle, þer maý neuer wo bý-falle. Lo, now he goþ þat haþ pýte On hem þat dedon him on þe tre.	2004	
Of his fader he prayde grace ffor hem þat spatton in his face. Lo, now, loue, hou þin hosebounde With dep is exiled out of londe.	2008	
Where shalt þou an oper fýnde Swich on as he was and so kýnde ? His sýde is wip a spere ý-cleft ; Ther is no blod in him bý-left ;	2012	Where will love find such another? fol. 79 b.
In his body now is no space Where þou mýzt han þi restýng-place. His body is al wip blod bý-gon, Býset with woundes maný on ;	2016	
þe woundes ben so felle and fele þer is no man þat maý hem hele. Ihesu þat gost with loue ý-bounde And suffrest for me maný a wounde,	2020	Jesus, be with me at my dying.
At mý dýing visite me And mak þe fend a-way to fle. ffor þi semblant þat is so brýzt, Derknes þer-azeýns haþ no mýzt,	2024	
But al fulpe fleþ away As dop þe nýzt at þe lýzt of þe day, Lord þat art so lef and dere, Dispise not mý pore preiere ;	2028	
ffor Paul þat was so fel and wod To spille Cristen mennes blod, To þe wolde he no preier make And zet þou woldest him not forsake.	2032	
þou mýzt not þanne forsake me Sipþe þat I praye to þe.		

- At my dýing I hope, ý-wýs,  
Of þi presence shal I not mýs ; 2036  
þan shalt þou make me to rýse  
ffrom dep̃ to lýue on such a wýse  
fol. 81 a As þou arise on Esterday  
In ioýe and blisse to lýuon aý. 2040  
The Resur-  
rection. þat swete resurectýoun  
Hap broken helles strong prisoun,  
And *with* maný a blodý wounde  
þe prisoners þou hast vn-bounde. 2044  
Appearance  
to Mary  
Magdalene,  
a token of  
Jesus' mercy. Whan þou were arise to lýue  
To Marie Magdeleýn ful blyve  
Bi-fore alle other þou woldest apere  
In token sho was þe luf and dere. 2048  
And sho þat was sýnful bi-fore,  
Whan sho let of and dede namore,  
More sýne of loue þou shewedest þi-selue  
To hure þan to þe aposteles twelue. 2052  
Ihesu, mukel is þi godnesse,  
þou makest such a sýkernesse  
þat þi mercý ful redý is  
To alle þo þat don amýs : 2056  
What týme man askep þi mercý  
Wipouten faile it is redý.  
Appearance  
to the  
disciples. Whan þou were out of dedes boundes  
þou shewedest alle þi wýde woundes, 2060  
And þi side þat was so opon  
þou bad seint Thomas to gropon,  
And bad him whil þat his lif last  
He shulde ben trewe and stedefast 2064  
ffor to býleuon withouton strýf  
þat þou were rise from dep̃ to lýf.  
fol. 81 b. þo com þou to þi disciples alle  
And ete *with* hem in an halle, 2068  
And speke to hem *with* mýlde steuene,  
The Ascen-  
sion. And stý so vp in-to heuene.  
þe holý gost þou sendest adoun  
Amonges hem *with* sodeýn soun, 2072  
þat tauzte he[m] alle manere speche  
And make hem bold þe feýzt to teche.



Angels and  
saints kneel  
before thee.

Angels and holȳ soules alle  
Doun to þe on knes þeȳ falle ; 2116

Vche is redȳ on his wise

To profre to þe his seruise.

In erþe wex þer neuere flour

þat mȳȝte be lȳk to þi colour. 2120

Thy beauty  
is beyond  
comparison.

Ladȳ, þou art so brȳȝt of ble

Nopȳng likenep þi beute.

fol. 83 b.

Primerole to þe is not of pris ;

þou art rodier þan rose on rȳs. 2124

þe violet ne lilies clere

Of beute is not þi pere ;

þe medwes grene and blosmes on tre

Ben in no reward vn-to þe ; 2128

Ne flour in feld on someres-daȳ

Ne lef on tre, ne sprȳng on spray,

Maȳ ben lich þi swete face

þat is so faȳr and ful of grace. 2132

ffairnesse of flour is sone agon,

þi beute lestep euere in on.

But thy  
worthiness  
is greater  
still.

Ladi, ful muchel is þi fairnesse

And wel more is þi wordȳnesse ; 2136

ffor holȳ writ wiþouten gȳle

Liknep þe to þe beryle.

Whan þe beryle receȳueþ lȳȝt,

And hete of sunne shȳnep brȳȝt, 2140

So sone as it haþ hete ȳ-wonne

It brennep þorw mȳȝt of þe sunne ;

Riȝt so dost þou, mȳ ladȳ swete,

Whan Gabriel þe cam to grete : 2144

þou conseȳuedest þe sonē of rȳȝt

And in loue brendest ful brȳȝt,

þat diamand is not so dere,

Charbokel shineþ not so clere, 2148

The saphir ne þe amatite,

Topace ne þe cresolyte ;

fol. 85 a.

Sunne and mone and sterres brȳȝt

All bright  
things are  
dark in com-  
parison with  
thee.

Wexon derke al in þȳ sȳȝt. 2152

þi face is so ful of beaute

þat no þing maȳ ben lȳch to þe.

- 3if þo þat be in penaunce dýzt  
 Mizton ones haue of þe a sýzt, 2156  
 Mikel likýng were to ham lent,  
 ffor al hure wo were a-wey went.  
 Lady, suffýse maý ý nozt  
 Wip word, *with* dede, ne *with* þozt, 2160  
 To preýse þe al as I sholde ;  
 ffor 3if I mýzt, lady, I wolde.  
 Louely lady, so koupe ý-kud,  
 þe victory þou hast ý-hud, 2164  
 And bounden him al at þi wille  
 And in þi barm he lip ful stille.  
 He þat is so strong and sterne,  
 He maý þe noþing werne ; 2168  
 þei þou him býnde on sw[i]ch manere  
 Hē grantep þe al þý prayere,  
 And at þý swete comaundement  
 He wol relese his iuggement. 2172  
 þerfore, lady, we praye to þe  
 Oure help to him þat þou wolt be.  
 ffor at þat ilke dredful stour  
 þou alone art oure socour ; 2176  
 Other help can we non se  
 But vnder þi wýnge for to fle.  
 þorw mýzt of þin holý name  
 ffendes fledde a-way *with* shame ; 2180  
 þei quaked as dede þe lef on tre  
 Whan þei herde þe name of þe.  
 Therefore, þou þat art so swete,  
 Alle bales þou mýzt bete. 2184  
 Be in oure mouþ at oure dep-day,  
 þat felle fendes flen away.  
 Louely lady, maýdon of mýzt,  
 Set in oure myschef þý sýzt. 2188  
 We ben in foule flesch bý-loke,  
 Help oure bondes weron to-broke.  
 Haue reward to oure trauaýle ;  
 We arn bý-set *with* strong bataýle 2192

Lady, thou  
hast bound  
Christ to  
thy will.

Then plead  
for us at the  
Day of  
Doom.

fol. 85 b.

We are  
locked in  
foul flesh.



	Wip world and flesch and fendes felle ;	
	Oure wo maȳ no tonge telle ;	
	And of oure-selue we arn not strong	
	To suffre pis trauaile long ;	2196
	ffor we ben faȳnter þan þe flour	
	þat with þe wýnd leseþ his colour.	
Of ourselves we have no might.	Of oure-sêlf haue we no mȳzt	
	Wȳþ oure fomen for to fȳzt ;	2200
	ffor oure kýnde is more for-feȳnt	
	þan asshen ben whan fir is queȳnt.	
	We vanȳschon a[s] smoke a-way	
	And welke as floures in wýnter daȳ.	2204
	We tornon al to wormes ware ;	
fol. 87 a.	Out of þis world we wendon bare,	
	þus ben we wip wo bý-set ;	
	Wip muche mornýng we han met.	2208
	Oure lýf is ful of sýknesse,	
	Oure dep is ful of wrecchednesse.	
	Siknesse and dep resteþ noȳt	
	Til erpe be tȳl erpe brouȳt.	2212
	þanne haue wermes al hure wille	
	To fedon hem with flesch hure fille.	
	Sorȳ maȳ þanne man be	
	But ȳif his saule be more fre	2216
	þan þat foule carful careȳne	
	þat wermes haue in hure demaȳne.	
	þerfore, moder of mercȳ,	
	Herkene to oure carful crȳ ;	2220
Our trust is in thee alone.	ffor al oure trust on þe is lent,	
	And but pou helpe, we ben ȳ-shent.	
	On þe is al oure trust ȳ-set ;	
	pou most ben oure a-voket,	2224
	At þe dredful domes-daȳ	
	Help vs, ladȳ, as pou wel maȳ.	
	Whan þi sone sit on his se	
	Wip woundes as he died on tre,	2228
	ffor to deme vs alle ful blȳue	
	After oure desert in oure lýue,	

panne, lady, praye for vs		
To þi sone, swete Ihesus,	2232	Plead our cause before thy Son.
In þat ilke carful cas,		
þat he for-3yue vs oure trespas.		
3if he be hard to for-3yue		fol. 87 b.
And graunte grace þat we may lȳne,	2236	
Preȳ hym for þat ilke loue		
þat drow him doun from heuene aboue		
To souke of þi swete tete,		
þat he wolde oure peȳnes bete ;	2240	
ffor oure sȳnne al-peȳ it be sterne,		
þin askȳng wil he þe not werne.		
Opȳn, lady, þis ilke bok		Open before him this book of praising.
Bȳfore him þat oure kȳnde tok,	2244	
þat for þis preȳsȳng sake		
Somdel he wole oure serwes slake.		
And now, moder and maȳdon swete,		
Wip þis preȳsȳng I þe grete ;	2248	With it I greet thee.
And alle þat hauon þis in mȳnde,		
Kȳndam in heuene þou shalt hem sende.		
Worshipe, blis, and praȳsȳng		
Aȳ be to þe, heuene kȳng ;	2252	
Loue and ioȳe and gret lȳkȳng,		
Godes sone wipouten gȳnnȳng.		

Amen.

## APPENDIX

### AN ORISON OF THE PASSION

THE text of the *Orison* is printed from MS. Bodl. Add. E. 4 with variant readings from MS. Bodley 850 (B), and MS. e Mus. 232 (E). In vv. 9, 10 and 12 where the writing has been rubbed, the missing letters are supplied in brackets from readings common to the other MSS. Alterations in the MS. reading are put in in brackets, and the MS. reading is noted below. The numbering on the left refers to the corresponding lines in the *Meditations*. Lines marked with an asterisk are those not used in the *Meditations*. Punctuation has been supplied by the editor.

MS. Bodl.  
Add. E. 4.

### AN ORISON OF THE PASSION

IN seyinge of pis orisone stintep *and* abidep<sup>1</sup> at euery crose and pinkep whate 3e haue seide; ffor a more deuout prayr fonde y neuer of pe passionne, who-so wolde abidingly<sup>2</sup> sey it.<sup>3</sup>

\*Ihesu pat haste me der a-bouzte,

\*Write pou<sup>4</sup> gostly in my pouzte

\*pat y mow wip deuocioune

\*pinke vpon<sup>5</sup> pi passionne.

4

1355 for pouz myn herte be harde as stone,

3ite maiste pou gostly write per-one

Wip naylis and wip sper kene,

1358 And so schulen pe lettres be wel<sup>6</sup> sene.

8

1371 Write in myne herte wip<sup>7</sup> spechis swete

Whane Iudas pe traytour gan [pe m]ete;

pat traytour was full of pe fende,

1374 And 3it pou calle[dest hym] pi frende.

12

1399 Swet Ihesu, how myzte pou so

Callen<sup>8</sup> pi frende so felle a<sup>9</sup> foo.

<sup>1</sup> bydeth E.

<sup>2</sup> deuoutly E.

<sup>4</sup> nowe B.

<sup>5</sup> on by der p. E.

<sup>7</sup> pi B.

<sup>8</sup> cal hym E.

<sup>9</sup> and E.

<sup>3</sup> as hit folweth added E.  
<sup>6</sup> put after shall B; omitted E.

- But seþyn þou spake so louely  
 To him þat was þin enemý,  
 How swete schule þi spechis be  
 1404 To heme þat hertly louen þe,  
 \*Whane þei in heuen wip þe schule dwellen;  
 \*I-wys, þer may no tonge tellen. 20  
 1375 Write how þu wer bounden sore  
 And drawen forþ Pilate bifore;  
 And <sup>1</sup> how swetly þou answerde poo  
 1378 To him þat was þi felle foo. 24  
 1411 Write how þat false <sup>2</sup> enqueste  
 Cried ay wip-outen reste,  
 "Honge him on þe roode tre,  
 1414 ffor he wille <sup>3</sup> kinge of Iewis be." 28  
 Write vpone mýne herte booke  
 þi fayre and swete loueli <sup>4</sup> looke,  
 ffor schame of her hýdous crye  
 1418 þat wolden of þe haue no mercy. 32  
 1423 Write how whane þe crose was forþ broȝte  
 And þe nayles of yrne wrouȝte,  
 [þ] <sup>5</sup> ou ganne <sup>6</sup> to cheueren and quake;  
 1426 þin herte was wo, þouȝ þou noȝte <sup>7</sup> spake. 36  
 Write hou downewarde þou gane lokene  
 Whane Iewus to þe þe crose <sup>8</sup> betokene;  
 þou bare it forþ wip rewly chere,  
 1430 þe <sup>9</sup> teeres ronnen downe to <sup>10</sup> þi lere. 40  
 1359 Ihesu, write in mýne herte deepe,  
 how þat þou be-ganne to wepe,<sup>11</sup>  
 þo <sup>12</sup> þi backe was to þe roode y bente,  
 1362 Wip rugged nayles þine hondes rente. 44  
 Write þe strokes of <sup>13</sup> hamers stoute  
 Wip þe <sup>14</sup> bloode rennýnge aboute;  
 how þe naylis stýnten at þe bone;  
 1366 Whan þou wer fule wo-bigone. 48  
 1483 Ihesu, ȝite write in mýne herte  
 How bloode oute of þi wondis sterte;  
 And wip þat <sup>15</sup> bloode write þow so ofte  
 1486 Mýne harde herte tile hit be softe. 52

<sup>1</sup> omitted B.

<sup>2</sup> fell B.

<sup>3</sup> wolde B.

<sup>4</sup> ruly B.

<sup>5</sup> hou MS.

<sup>6</sup> began BE.

<sup>7</sup> ne E.

<sup>8</sup> þe to þe crosse B.

<sup>9</sup> and B.

<sup>10</sup> bi BE.

<sup>11</sup> swete E.

<sup>12</sup> when B.

<sup>13</sup> with E.

<sup>14</sup> þi B.

<sup>15</sup> þi B.

- 1349 Ihesu þat arte so mokel of mýȝte,  
Write in mýne herte þat rewfule siȝte  
To loken<sup>1</sup> on þi moder free
- 1352 Whane þou were honged one<sup>2</sup> þe roode tre. 56
- 1455 Write<sup>3</sup> þi swete modres woo  
Whane sche sawȝ þe to deþ goo;  
I-wys, þouȝ y. write alle mý lyue
- 1458 I schulde neuer hir wo discrýue. 60
- 1335 In mýne herte aȝ mote it be,  
þat harde knottȝ roode tree;  
The naylis *and* þe spere also
- 1338 þat þou wer wiþ<sup>4</sup> to deþ y-do; 64  
þe corowne and þe scowrges grete  
þat þou wer wiþ so sore ýbete;  
Thi wepinge and<sup>5</sup> þi woundis wýde,
- 1342 þe bloode þat ranne downe bi þi syde, 68  
The schame, þe scorne, and<sup>6</sup> þe<sup>7</sup> gret despise,  
þe spotile þat fouled þi face white,<sup>8</sup>  
þe eysil and þe bittȝr galle,  
And oþer of þi peynes alle. 72
- ffor while ý haue hem in mý thouȝte
- 1348 þe deuyl ý hope schale der me noȝte.
- 1503 Ihesu, write þus<sup>9</sup> þat ý mote know  
how mokel loue to þe ý owe; 76  
ffor þouȝ þat ý wil fro þe flee
- 1506 þou folowiste aȝ to saue me.
- 1425 Ihesu, whane ý thinke on þe,  
how þou wer bounde for loue of me, 80  
Wel owe ý to wepe þat stounde  
þat þou for me so<sup>10</sup> sore wer bounde.  
But þou þat bare vpon þin hondis  
ffor mý sýnne<sup>11</sup> so bittȝr bondis 84  
wiþ<sup>12</sup> loue-bondis<sup>12</sup> binde þou so me
- 1432 þat y neuer be departed fro þe.
- 2019 Ihesu þat wer wiþ loue so bounde,  
þat<sup>13</sup> suffred for me deþ-wounde, 88

<sup>1</sup> Wenn þou loket B.<sup>3</sup> vv. 57-62 omitted B.<sup>6</sup> omitted E. <sup>7</sup> omitted B.<sup>11</sup> loue B; synnes E.<sup>4</sup> Wher-with þou were B.<sup>8</sup> so white E.<sup>12</sup> phrase omitted B.<sup>2</sup> The tyme þou hing vpon B.<sup>5</sup> omitted B.<sup>9</sup> þis E.<sup>10</sup> omitted B.<sup>13</sup> thowe added B.



- At my deyinge so <sup>1</sup> visite me  
 2022 And make þe fende a-way to fle.  
 1331 Ihesu, make me gladde to be  
 Symple and pore for loue of þe, 92  
 And lete me neuer for more [u]e <sup>2</sup> lesse  
 1334 louen goode to mokel þat sone schale passe.  
 1677 Ihesu þat arte kinge of lyfe,  
 1678 Teche mý soule þat is þi wýfe <sup>3</sup> 96  
 1681 To louen beste no þinge <sup>4</sup> in londe  
 Bute þe, Ihesu, <sup>5</sup> here der hosbande.  
 ffor oþur blisse and oþer bewte  
 Be hit foule and sorow to se; 100  
 1685 ffor oþer ioy and oþer blisse  
 wo and sorow for soþ it is,  
 And lesteþ but a litel while  
 1688 Mannes soule for <sup>6</sup> to be-gýle. 104  
 1625 Ihesu, <sup>7</sup> late me fele whate ioy it be  
 To suffren wo for loue of þe;  
 Hou merý it is for [þe] <sup>8</sup> to weep,  
 How softe it is <sup>9</sup> in harde cloþes to slepe. 108  
 1629 Let now loue his bowe benden  
 And loue arowis to mýne herte senden,  
 Thate y <sup>10</sup> mow perschene to <sup>11</sup> þe roote,  
 1632 ffor swiche woundis <sup>12</sup> schule be my boote. 112  
 1609 Whane y am low for þi loue,  
 þane ame y moste at mýne a-boue;  
 ffastinge is feste, mornynge is blise,  
 ffor þi loue pouert is richese. 116  
 1613 þe <sup>13</sup> harde heýre schale <sup>14</sup> be more of prise  
 þan softe silke or pelure or býse.  
 Defaute for þi loue is plente  
 And fleschli luste wel <sup>15</sup> loþ schulde be. 120  
 1617 Whane y ame wiþ wo bistade  
 ffor þi loue þan ame y glade.  
 To suffre scornes and grete despite  
 1620 ffor loue of þe is my delite. 124

<sup>1</sup> þou B.

<sup>2</sup> me MS.

<sup>3</sup> wyfe omitted B.

<sup>4</sup> To loue þi best of thinge B.

<sup>5</sup> Bute þe, omitted, Swete ihesu B.

<sup>6</sup> omitted B.

<sup>7</sup> omitted B.

<sup>8</sup> omitted in MS. and E.

<sup>9</sup> it is omitted B.

<sup>10</sup> thei B; hit E.

<sup>11</sup> omitted B.

<sup>12</sup> a wounde B.

<sup>13</sup> This B.

<sup>14</sup> schale written twice MS.

<sup>15</sup> full B.

- 1633 Ihesu, mak me ofte <sup>1</sup> to wake  
 And in my pouzte þi name to take ;  
 And wheþer þe nýzte be schorte or longe  
 Of þe, Ihesu, ay <sup>2</sup> mote be <sup>2</sup> mý songe. 128
- 1637 Late þis prayr a cheýne be  
 To drawe þe downe of <sup>3</sup> þi see,  
 Þat ý mow make þe a dwellinge
- 1640 In mýne herte at þi lýkinge. 132
- 1225 Ihesu, y praye <sup>4</sup> for-sake nozt me  
 pouz y of synne gilty be ;  
 ffor to <sup>5</sup> þat þef þat henge þe bi  
 Redilý pou zafe hýme þi mercý 136
- 1229 Ihesu, þat grete cortesýe <sup>6</sup>  
 Mekep <sup>7</sup> me bolde on þe to crye ;  
 ffor wel ý wote wiþ-outen drede
- 1232 Þi mercy is more þane mý mýsdede. 140
- 2027 Ihesu þat arte so lefe and dere,  
 Hýre and spede þis pore prayer.  
 ffor Poule þat was so felle and woode  
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- 2031 To þe wolde he no prayr make  
 And <sup>8</sup> zitte <sup>9</sup> pou woldeste him note forsake.  
 þan mayste pou nozte forsaken me  
 Sepen þat ý preý þus to þe. 148
- 2035 At mý dýnge y hope, ý-wýs, <sup>10</sup>  
 Of þi presence schale ý nozte mys.  
 Ihesu, make me þan to rýse  
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- As pou rose vpe on Estyr daye  
 2040 In ioye and blisse to lyuen <sup>11</sup> aye.

Amen.

<sup>1</sup> a-nyzt BE.<sup>2</sup> be euer E.<sup>3</sup> oute of B.<sup>4</sup> þe added BE.<sup>5</sup> omitted E.<sup>6</sup> þat art so corteisly E.<sup>7</sup> make E.<sup>8</sup> omitted B.<sup>9</sup> omitted E.<sup>10</sup> verse omitted B.<sup>11</sup> haue B.

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## GLOSSARY

The glossary includes only the more important words with their variant spellings. The following abbreviations are used: *a.*, adjective; *adv.*, adverb; *art.*, article; *comp.*, comparative; *dat.*, dative; *def.*, definite; *gen.*, genitive; *imper.*, imperative mood; *imperson.*, impersonal; *negat.*, negative; *num.*, numeral; *obj.*, objective case, dative or accusative; *pl.*, plural; *poss.*, possessive; *pp.*, past participle; *pr.*, present tense; *pr. pt.*, present participle; *pret.*, preterite tense; *pron.*, pronoun; *s.*, substantive; *sing.*, singular; *v.*, verb.

### A

- ABAY**, *s.*, in phrase at bay, to bay, 450
- a-bere, *adv. phrase*, on bier, 838
- a-bobbedon, *pret.* 3 *pl.*, struck, 1512
- a-bobbynge, *s.*, striking, 1402
- aboute, *adv.*, about, around, 906, 1364
- aboȝte, *pret.* 3 *sing.*, paid for, 1565; *pp.*, aboȝt, 798
- abrod, *adv.*, abroad, 343, 1827
- abydon, *v.*, to abide, await, 1444
- abydyng, *s.*, abiding, 824.
- acorde, *v.*, to agree, 1989
- acursed, *pp.*, 1514
- acuseth, *pr.* 3 *sing.*, accuses, 479; *pp.*, accused, 494
- adoun, *adv.*, down, 169, 318, 1028
- afore, afor, *adv.*, before, formerly, 1446, 1756
- afor, *prep.*, before, 141
- afray, *s.*, assault, 1705, 1974
- after, *adv. and prep.*, 21; for, 31, 833; according to, 213
- agast, *pp.*, aghast, 224
- agon, *pp.*, gone, 178, 2133
- almyȝty, *a.*, almighty, 448
- also, *adv.*, also, besides, 53, 84; thus, similarly, 202, 271; also swyde, immediately, 1582
- al-pey, *conj.*, although, 1133, 1209, 1226
- al-pey, *adv.*, nevertheless, 2096
- a-lyue, *adv.*, alive, 522; see on lyue under lif.
- amatite, *s.*, amethyst, 2149
- amende, *v.*, to amend, 694
- among, *adv.*, at the same time, 172, 601, 1080
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- appel-tre, *s.*, 1569
- aqueynt, *pp.*, quenched, 1950; for adreynt? 1949
- archebischop, *s.*, 1971
- arise, *pret.* 2 *sing.*, arose, 2039; *pp.*, arise, 2045
- armure, *s.*, armor, 1586, 1595
- arwe, *s.*, arrow, 1630
- aryȝt, *adv.*, rightly, 891, 1533
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asay, *s.*, essay, trial, 1581  
 ascryedon, *pret.* 3 *pl.*, cried out upon, 1454  
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 asshen, *s.*, ashes, 2202  
 at, *prep.*, according to, 4, 57  
 ate, *prep.*, at the, 1302  
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 beset, byset, *pp.*, beset, filled, 14, 1470, 2016  
 beseyn, *pp.*, covered, overwhelmed, 1747  
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 bestad, bystad, *pp.*, set about, fixed, 1202, 1617, 1774  
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- bote, *s.*, help, 1061, 1632
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- bounte, *s.*, bounty, goodness, 128, 648
- bouȝt, *pp.*, bought, 956
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